Summer Fashions number of Vogue



June 1 1916

The Vogue Company
CONDÉ NAST. *Publisher*

Price 25 cents

Is Your Type Here?



—is your wife's or husband's or father's or mother's or son's or daughter's type here?

ANHEUSER-BUSCH'S

Malt-Nutrine

REG.U.S.PAT. OFF. TRADE MARK

Liquid-Food-Tonic

is recommended as an aid to digestion and a strengthening tonic. For the overworked—for the anaemic—for all who are overwrought or undernourished—the weak, the tired and the convalescent. Should be taken at each meal and before retiring.

All Druggists—Most Grocers

Malt-Nutrine declared by U.S. Internal Revenue Department to be a pure malt product—not an alcoholic beverage. Contains 14.50 per cent malt solids—1.9 per cent alcohol.

Interesting Booklet on Request

Anheuser-Busch
St. Louis, U. S. A.



COSTUME JEWELRY

by
Ostby & Barton Company

Here are five of the new Brooches, a Pendant and three of the Rings from the many designs of this Jewelry now being shown by the *Costume Shops*.

Designed by *costume artists* in the Parisian mode, this new Jewelry affords the woman of taste her *first* certainty of procuring exactly the Ring, the Brooch, the Pendant, that will complement her gown, whether by harmony of color or by vivid note of contrast.



Brooch white gold filagree in floral design, set with sapphires and rhinestones.



Ring white gold. Large sapphire cabochon, with rhinestones, and petals of black enamel.



Ring white gold. Emerald carbuncle, bordered by rhinestones and black enamel.



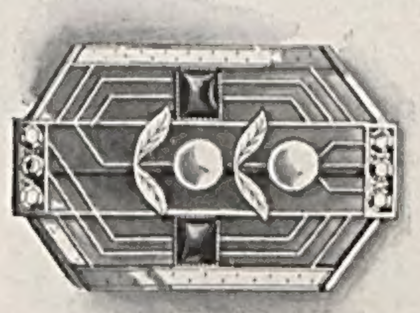
Pendant white gold—square topaz, pearls, topaz drop.



Brooch white gold in long oval grille. Oblong topaz center, pearls, and square sapphires.



Ring white gold, set with sapphires and rhinestones, black enamel border.



Brooch white gold—cabochon sapphire, pearls and rhinestones—leaves in white enamel.

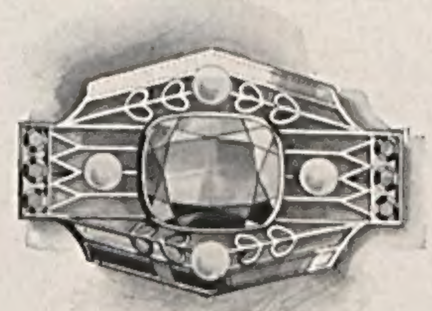


Brooch white gold, with white gold petals and flowers and seed pearls. Bars of deep topaz.

The new Costume Jewelry may be had in the Costume Shops of the following merchants:

Gimbel Brothers, Inc., New York
Gimbel Brothers, Inc. Philadelphia
R. H. Macy & Co., New York
Marshall Field & Co., Inc., Chicago
Jordan Marsh, Co., Boston
L. Bamberger & Co., Newark
Gladding Dry Goods Co., Providence
Scruggs-Vandervoort-Barney, St. Louis
L. S. Ayres & Co., Inc., Indianapolis
Lasalle & Koch Co., Toledo
May Company, Cleveland
Wm. Hengerer Co., Inc. Buffalo
Kaufman Dept. Stores Co., Inc, Pittsburg
Woodward & Lothrop Co., Washington
Sibley, Linsay & Curr Co, Rochester
John A. Roberts & Co., Utica
J. G. Myers Co., Albany
Forbes & Wallace, Springfield

Women who live in other cities than these are invited to *write us*. We will see that the jewelry is shown them by *representative shops*.



Brooch white gold, with oblong aquamarine surrounded by four pearls. Topaz end bars.

OSTBY & BARTON COMPANY, Providence, R. I.



"Onyx" Hosiery

Reg. U.S. Pat. Office

Silk

$1.00, 1.50, 2.00 per pair
with *"Pointex"* Heel

For Women

No. 235
$1.00
Fine silk with DUB-L Lisle garter-top, triple extra spliced heel and toe, medium weight.

No. 350
$1.50
Pure Silk DUB-L wide garter-top, triple extra spliced heel and toe, seasonable weight.

No. 106
$2.00
Medium weight thread silk, DUB-L Silk garter-top triple extra spliced heel and toe.

The numbers described above may be obtained in black, white and all colors.

You will find "Onyx" the Quality hose, at all Quality shops throughout America.

Emery-Beers Company, Inc.

Sole Owners and Wholesale Distributors of "Onyx" Hosiery

153-161 East 24th Street **New York**

Successors to the wholesale business of *Lord & Taylor*

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Bathing Dresses

and Accessories

WOMEN'S, 32 TO 44 BUST
MISSES', 14 TO 20 YEARS

At Special Prices



62—**Bathing Dresses** of striped faille silk combined with satin; in black-and-purple, black-and-garnet, navy-and-brown, or navy-and-green. ***Special*** **18.50**

62A—**Rubber Brim Bathing Hat,** in white, pink or blue; flower-trimmed; over separate close-fitting rubber cap. ***Special*** **4.75**

64B—**Rubber Bathing Hat,** in cerise, blue or yellow, trimmed with rubber flowers. ***Special*** **2.95**

64—**Bathing Dresses** of black or navy Duchess satin, white ratine collar and cuffs. ***Special*** **7.95**

64A—**Garter Pantalettes** in black, navy or purple satin, with two rows of plaiting. ***Special*** **3.95**

66—**Bathing Dresses** of navy or black taffeta silk or satin, plaid silk collar and vest. ***Special*** **9.75**

66A—**Rubberized Silk Cap,** in black, navy or green, white piping. ***Special*** **1.95**

68—**Hand-Smocked Bathing Dresses** of silk Jersey, in black or navy; white Milanese silk collar, long sash. ***Special*** **18.50**

68A—Of wool Jersey, in black or navy. ***Special*** **7.95**

68B—**"Rob Roy" Rubber Bathing Cap,** in white-and-black, or white-and-blue. ***Special*** **2.75**

BATHING SHOES and HOSIERY illustrated, from our own Shops

A Corps of Efficient Shoppers at Your Service

HARZFELD'S PARISIAN

Established 27 Years — KANSAS CITY — *Main at Eleventh*

Suits and Frocks for "Out-of-Doors" Women

Unusual New Models—Attractively Priced







To the Left—A silk jersey Sports frock, belted model striped skirt; waist with sailor collar and cuffs striped to match; black, rose green and copen. Special.....**$25.00**

Left Center—Russian blouse Sports frock of crepe de chine, sash belt and pleated skirt; shown in flesh tint, all white, French blue and light grey. Special.....**$29.75**

Right Center—Jersey silk Sports suit, belted coat, four patch pockets, wide collar, plain skirt; white, green, rose, navy and shell pink. Special.....**$29.75**

To the Right—Jersey cloth striped Sports suit, semi-belted coat with wide collar and cuffs of white Jersey; rose, gold, black and copen. Special.....**$35.00**

Each Model in Women's and Misses' Sizes

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE, at 38th St., NEW YORK



New Types of Summer Frocks

FOR WOMEN

"Lucrèce"—Blouse and skirt yoke of accordion plaited crepe de chine. Skirt of Georgette crepe with bands of taffeta edged with narrow plaiting. White Georgette vestee. In navy, rose, Copen, flesh or white **35.00**

"Gardénie"—Crepe de chine frock. The pointed yoke is joined to the tucked skirt with hemstitching. Narrow plaitings of crepe de chine. White, Copen, navy, rose, green or flesh **29.50**

"Thalie"—Of Georgette crepe over radium silk. White Georgette Collar. In navy, black, Copen or white printed radium silk combined with monotone Georgette..... **39.50**

"Antin"—Two piece sports frock. The blouse of peach, white, Copen or rose chenile corded crepe with collar, cuffs and sash of white pussy willow silk. The skirt of pussy willow banded in the chenile corded crepe..... **29.50**

"Loire"—Two piece sports frock of handkerchief linen. The blouse in rose, pink, orchid or Copen linen with collar, cuffs and band of white. White linen skirt..... **19.75**

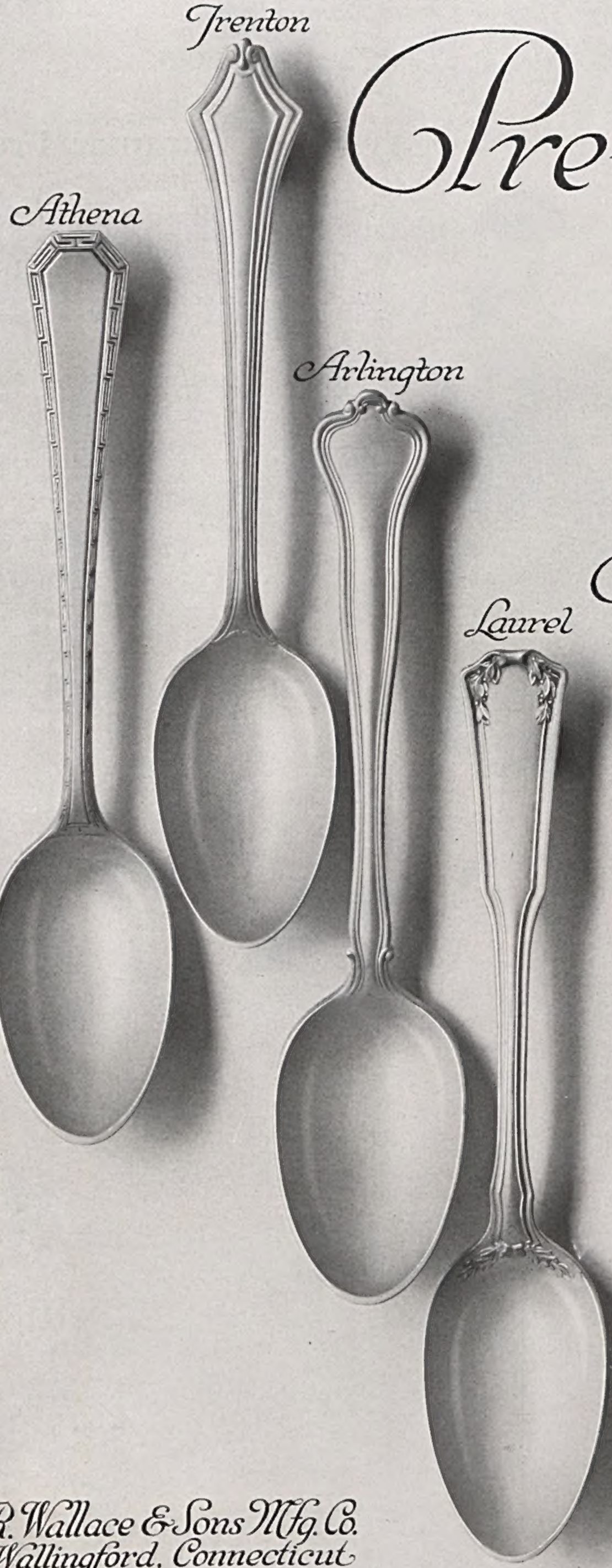
"Genee"—Of white voile, coin-dotted in Old blue, maize, rose, orchid or pink,—and monotone voile to match. White Georgette collar and cuffs..... **14.50**

In coin-dotted voile and monotone handkerchief linen.. **19.75**

"Antoinette"—Frock of handkerchief linen with collar and cuffs of plaited organdie. In Old blue, maize, rose, orchid or pink—chainstitched in white **19.75**

The "Bontell" Sports Frock

Introducing the correct Sports Silhouette—in frocks for outdoor wear that possess to a marked degree that studied simplicity so characteristic of Bonwit Teller & Co. originations.



Pre-eminent in Style

"1835 R. WALLACE"

The preference of our best people for "1835 R. Wallace" Heaviest Silver Plate is dictated by a pre-eminence and variety in design which allows the indulgence of your individual taste for beauty and usefulness

"1835 R. Wallace" reputation for the heaviest assay weight of silver is acknowledged.

Superlative Silver

R. Wallace & Sons Mfg. Co.
Wallingford, Connecticut

Unique in Service

"1835 R·WALLACE"

Heaviest Silver Plate can now be served from a unique Table; an exclusive Wallace patent which can be obtained in any design and wood desired.

Here is beauty safety and usefulness worthy of R Wallace Sterling or "1835" Heaviest Silver Plate.

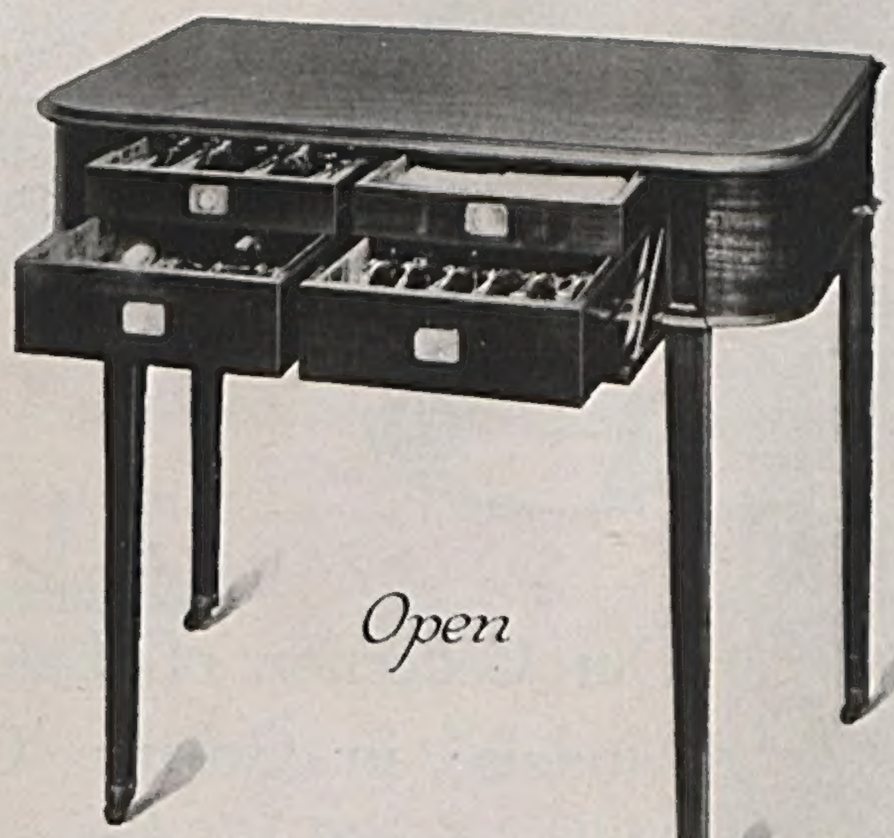
Your dealer will show you the combined advantages of this Serving Table — or write us.



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Front Dropped



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in Princely Patterns

R. Wallace & Sons Mfg. Co.
Wallingford, Connecticut

BY APPOINTMENT TO HER MAJESTY THE QUEEN

REVILLE & ROSSITER LTD 1912

HANOVER SQUARE. W.

LONDON ENGLAND

Our Collection of "Latest Summer and Early Autumn Models" in Gowns, Costumes, Blouses, Wraps and Millinery will be shown on and after Monday, June 5th.

Gimbel Brothers

BROADWAY AND 33d STREET NEW YORK

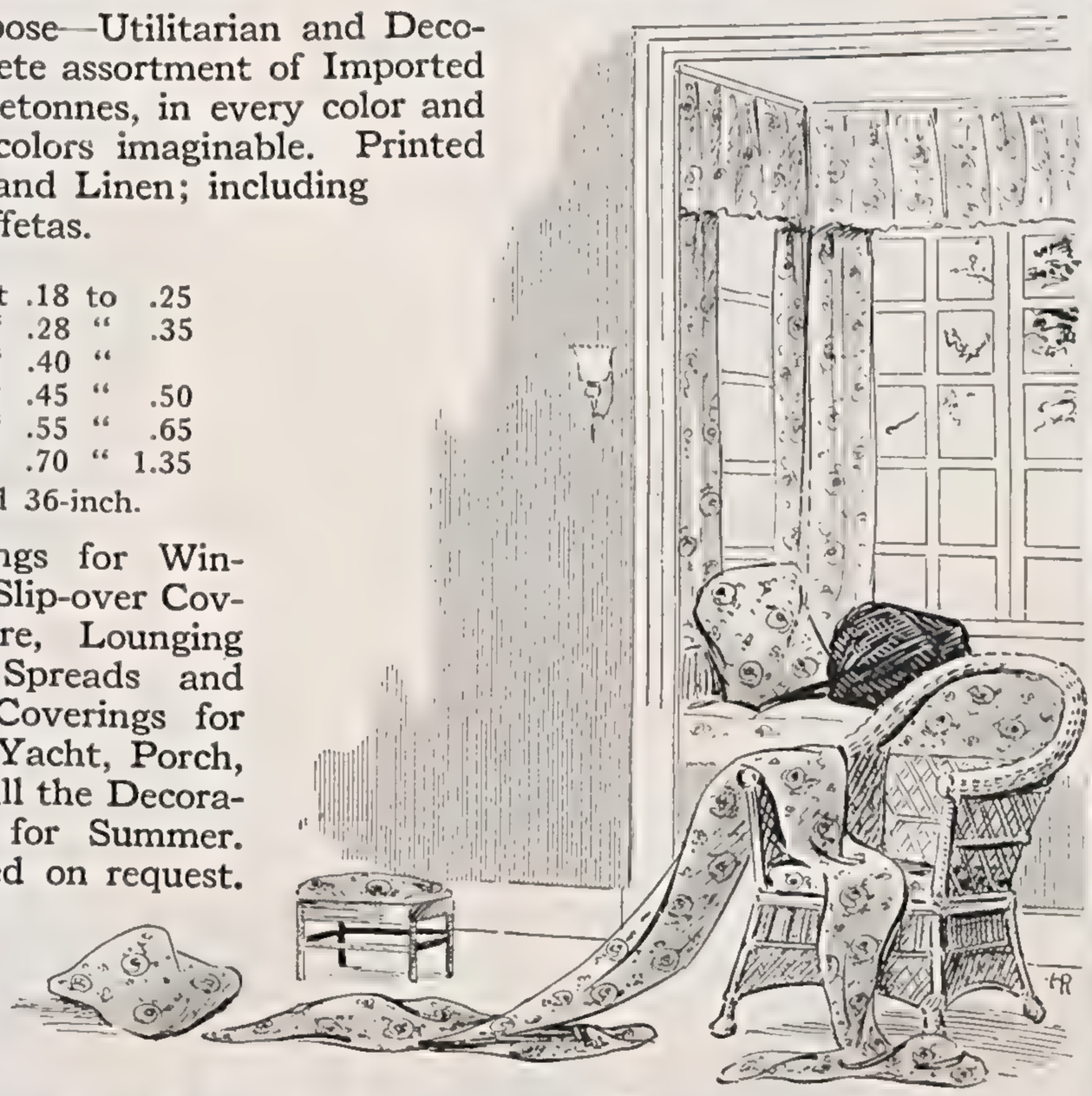
The Upholstery Store Presents Summer Cretonnes

For every purpose—Utilitarian and Decorative. A complete assortment of Imported and Domestic Cretonnes, in every color and combinations of colors imaginable. Printed on Cotton, Jute and Linen; including printed Warp Taffetas.

95	designs	at	.18	to	.25
90	"	"	.28	"	.35
49	"	"	.40	"	
123	"	"	.45	"	.50
56	"	"	.55	"	.65
49	"	"	.70	"	1.35

31-inch and 36-inch.

Artistic Hangings for Windows and Doors, Slip-over Covers for Furniture, Lounging Cushions, Bed Spreads and Boudoir Scarfs, Coverings for Camp Cushions, Yacht, Porch, Automobile, and all the Decorative accessories for Summer. Samples submitted on request.



Our own Importation of Japanese Bamboo Screens

Green Painted, Wide or Narrow Slat, Inside Bark Screens:
4 ft. x 8 ft. to 12 ft. x 8 ft., at $1.35 to $4.95
Natural Color, Wide or Narrow Slat, Outside Bark Screens:
4 ft. x 8 ft. to 12 ft. x 8 ft., at .65 to $3.15

These screens are the very best quality procurable in the Orient, the natural colors are equipped with wooden pulley and hemp cord; and the green painted are equipped with iron pulley and cotton cord.

AEROLUX NO-WHIP PORCH SHADES

REG. U.S. PAT. OFF.

Veranda Grade No. 2: In olive and brown-and-olive:
4 ft. x 7 ft. 6 in.— $2.50 ranging in size to 10 ft. x 7 ft. 6 in.— $5.75
Bungalow Grade No. 3. In green only:
4 ft. x 6 ft. 8 in.— $1.80 ranging in size to 10 ft. x 6 ft. 8 in.— $4.25

Slip-covers, Shades, and Awnings including Stencilled Awnings individually designed, made to order on short notice. Estimates with sketches submitted on request.

CORRECT SPORTS CLOTHES

FOR

THE SUMMER OUT-OF-DOORS

AT THE SEA-SHORE, COUNTRY-SIDE OR MOUNTAINS

SMART FEMININE OUTFITS

FOR

TRAVEL, WALKING, RIDING, TENNIS, BOATING

YACHTING, BATHING, COACHING, BICYCLING

FISHING, SHOOTING, MOTORING, GOLFING

AND AVIATION

B. ALTMAN & CO.

FIFTH AVENUE—MADISON AVENUE

THIRTY-FOURTH AND THIRTY-FIFTH STREETS

NEW YORK

Summer Sports Wear

In Smartest of New Models and Materials



A — Swimming Suit —one piece model as picturesque as it is practical. Sizes 36 to 44.

Wool Jersey—trimmed with Roman or contrasting stripes **$5.50**

Fibre silk and wool with contrasting stripes **$13.50**

Bathing Cap of rubber..... **$1.00**

B—Bathing Dress—black satin, the slashed skirt, yoke, shirred belt and collar piped with white, rose or scarlet. Sizes 36 to 44..... **$7.25**

Duplex Surf Hat of rubberized satin; tam cap and detachable shirred brim. Each separate **$1.50**

Complete..... **$3.00**



C — Khaki Tramping Suit; olive or tan; belted coat and buttoned skirt with large pockets. Sizes 16, 18 and 20 years **$12.95**

D — Tweed Sports Suit in the smartest of mixtures. Finely tailored coat, peau de cygne lined. A practical sport or traveling suit. Sizes 16, 18 and 20 years **$29.50**

E—Sports Blouse—Russian model in rose or blue striped cotton poplin, trimmed with white. Sizes 36 to 44....**$3.95**

Linen Skirt — natural color, with blue, red or green pipings and buttons. Length 35 to 39 inches.....**$5.95**

F—Sports Shirt of white handkerchief linen with pique collar and cuffs. Sizes 34 to 44...**$2.95**

Sports Skirt of gay awning stripes. Length 35 to 39 inches...**$5.95**

G—Fibre Sweater—in cerise, lavender, rose, Copenhagen, watermelon pink, white and two tone effects. Sizes 36 to 44.....**$4.85**

Sports Skirt—in colored novelty stripes; newest of models. Lengths 35 to 39 inches...**$5.95**

H—Shetland Wool Sweater in white with rose, navy or Copenhagen stripes. Sizes 36 to 44.....**$8.00**

Sports Skirt—white gabardine, pique, or awning stripes. Lengths 35 to 39 inches...**$4.95**

Lord & Taylor

38th Street — FIFTH AVENUE — 39th Street

New York



SALES AND EXCHANGES

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the July 15th Vogue should be received on or before June 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

THE PREHISTORIC SHOPPER

Years and years ago, long before department stores and shops made shopping a science, before mints, currency and banking complicated commercial trading—in ***those*** days women met in the market place and traded their belongings.

Thus, if Rachel became tired of her leopard skin and wished to disport herself in the hide of a brown bear, or if Iacanthe felt that her brown bear skin was passé and leopard skins gave promise of soon becoming all the rage—why, the two women would simply meet on Monday morning and complete the transaction with as little trouble as one takes in walking to the station on a warm spring morning.

In one way at least, the Sales & Exchanges of Vogue harks back to the halcyon days of this particular phase of free trade. If some woman becomes tired of her "leopard skin," or grand piano; or her new spring hat is not as becoming as she thought it would be, she does not have to store or give it away.

A few words in the Sales & Exchanges, and presto! —some other woman has been longing for just such a hat, or piano, or leopard skin.

Whether you want something or whether you want to get rid of something, the Sales & Exchanges places your message before the entire number of Vogue's readers.

Wearing Apparel

FOR SALE—Handsome old blue serge coat $10. Plain tailored white serge coat, $5. Pair blue Cheviot riding breeches $3. All ten yr. size. Fresh and Modern. No. 344-D.

FOR SALE—Three slightly worn evening gowns—also grey taffeta afternoon frock. 36 bust. Description on application. Prices from $10 to $15 apiece. No. 345-D.

THREE beautiful Madame Irene corsets—pink, blue and white brocades. Low bust, long hip, size 20. Never been laced. Price $30 each; sacrifice $10 each. No. 347-D.

FOR SALE—Beautiful Paisley Shawl, black center. Size 2 yds. square. Perfect condition. An heirloom. Sell $200. No. 348-D.

RIDING habit for sale, cross saddle, dark grey $7. Shepherd's check suit, young girl 16 yrs., $8. Evening dress light green charmeuse, silver lace, $10. All size 34. Tuxedo, size 36, $20. No. 349-D.

1917 MODEL, Full length Sable coat, rich color, fullflared skirt—very long. Size 38-40. Valued $5,000—Sell $1,000. Owner leaving for Tropics. No. 355-D.

PLAIN dark blue serge suit $15. Yellow foulard dress, $10. Blue hat white roses, $4. Black taffeta short wrap, $8. All good condition. Size 38. No. 361-D.

Miscellaneous

SEVERAL wardrobe trunks, excellent makes. Will sacrifice as I have no further use for them. Part new. Will send details. No. 288-D.

HAND-MADE waxed oak—two high-backed rockers, upholstered seats. Good condition. Cost $60.—Sell $20. Round library table. Cost $30—Sell $10. Bookcase. Cost $60—Sell $5. No. 340-D.

HAND-MADE mahogany arm rocker, upholstered seat. Cost $40—Sell $5. Cabinet, music-roll partitions. Cost $50—Sell $10. Coal-oil student's double lamp $5. No. 341-D.

PORTIERES, rose, double-faced silk velour, two pairs. Cost $50—Sell $20. Good condition. Baby bed, white enamel, springs, mattress fresh, $3. Three boy's winter overcoats cheap. No. 342-D.

CHILD'S bed, dull brass, adjustable sides, wire springs, clean hair mattress. Sell $10. Baby carriage and go-cart $5. Rubber folding bath and walking tender $5. No. 343-D.

FOR SALE—One banjo-shaped wall clock, over 100 yrs. old. Also Godey's colored magazines and other old books. Send for list. No. 346-D.

FOR RENT—seven-room furnished cottage on beautiful Maine island—glorious view, excellent fishing, water-front, private wharf. Motor-boat if desired. Terms reasonable. References. No. 350-D.

BUNGALOW, N. H. For Rent. Furnished five-room bungalow on the Contoocook River, only 15 min. ride by rail from Concord, N. H. No. 351-D.

NECKLACES for bride or graduate. One seed-pearl leaves and cabochon emeralds. Antique. One pale topaz—pearls and green Jeypore enamel, hand wrought. One large shaded pink and green Tourmalines with hand wrought gold leaf setting. Also five-strand seed-pearl necklace with antique brooch to match. Sent on receiving credentials. No. 352-D.

FOR SALE—Black thread lace shawl. White Llama lace shawl. Carved Ivory parasol stick, black lace cover. Camel's hair shawl. India crepe shawl. Perfect condition. No. 353-D.

THREE Brass Candelabras, 14 in. high on marble base. Center piece holds three candles; others one. Fourteen beautiful crystal prisms hanging from each. Price $50. No. 354-D.

Miscellaneous—Cont.

ANTIQUE bead bag in perfect condition, mounted on silk, beautiful colors, $20. Also blue and white colonial coverlet, $25. No. 356-D.

FOR SALE—Five passenger 1913 Hudson. Had little use, excellent condition. Self-starter, electric lights, seat covers, closed top for winter. Fine car for woman. Asking $650. No. 357-D.

Miscellaneous—Cont.

ELEGANT old antique laces in collars, sets, by the yard. Rosepoint, Point Applique, Valenciennes, Duchess. Rare value. Sacrifice for cash or exchange for equal value. No. 358-D.

FOR SALE—Exquisite layette, entirely hand made, more than complete. Many extra articles. Sent for inspection gladly. A bargain, $70. No. 359-D.

Miscellaneous—Cont.

FOR SALE—Antique sideboard, mahogany with inlaid wood. Heppelwhite make. No. 360-D.

STEEL engravings; splendid copies, considerable reduction; Nanteuil's Pompone, $45; Drevet's Adrienne, $35; Morghen's Leonardi de Vinci, $30. Correspondence requested and pictures shown. No. 362-D.

MITCHELL car—Sedan body 1916 model. Almost new, recently upholstered and overhauled. Owner leaving town desires to sell immediately. Cost $2200. Sell $1600. No. 363-D.

Wanted

WANTED—Complete outfit for little girl aged four years. Must be reasonable, in perfect condition and simply made. No. 199-B.

WOULD like to buy slightly worn stylish clothing from wealthy woman, size 40. Height 5 ft. 6 in. Prices reasonable. Correspondence absolutely confidential. No. 200-B.

Professional Services

PHYSICIAN, wife trained nurse, will undertake temporary or permanent care child, infant preferred. Healthful New England village. Modern home. Best surroundings, mental, moral, physical. References. No. 971-C.

SOUTHERN woman of refinement and ability wants position as companion or chaperone. Girls' Camp preferred. Graduate Notre Dame Convent. No. 987-C.

YOUNG woman with college education who specializes in music, French, and expression wants position for summer months as traveling companion or tutor. References exchanged. No. 988-C.

MANAGING housekeeper companion, competent, reliable. American woman, good business manager wishes summer position—camp—institution—club—summer home. No. 989-C.

PHYSICIAN'S wife with attractive home in country wishes care child, temporary or permanent, only child of refined parents wanted; motherly care. Reference exchanged. For terms—address No. 990-C.

REFINED young woman, trained nurse, desires position in summer camp. July and August. Best references. No. 991-C.

REFINED young woman of college education, socially qualified to hold responsible position as companion or secretary. Speaks French and German, some business experience. References exchanged. No. 992-C.

YOUNG woman college graduate, experienced traveler desires position as traveling companion during the summer. References exchanged. No. 993-C.

SUMMER work wanted tutoring children in music or as companion. No. 994-C.

CULTURED and refined Southern girl desires position as companion, governess for young children or golf instructress in girls' camp. References given and required. No. 995-C.

MOTHER will care for two refined children, over 5 years, during summer months. Beautiful country home. Companionship for own children desired. Terms, $25 weekly. No. 996-C.

EXPERIENCED teacher of the deaf desires position for the summer months as tutor for a young deaf child. No. 997-C.

SECRETARY-stenographer, educated young woman having thorough business and secretarial experience, desires a position for the summer at a writer's country place, or summer hotel. No. 998-C.

ASOCIABLE and companionable young Southern woman desires position as secretary or companion — fond of sports, bridge, good reader, can drive automobile. No. 999-C.

LADY of culture and good connections wishes position as managing housekeeper, companion, or caring for motherless children. Is trained nurse. Special for mental and nervous work. Speaks several languages — is good traveler. Highest references. No. 100-C.

Smart Modes for the Seashore

Macy's Personal Shopping Service extends without charge the courteous assistance of expert shoppers, trained to facilitate your purchases in the various parts of our store.
Third Floor, Broadway, 34th Street.



Bathing Suits

(*a*) Silk Poplin Bathing Suit in black or navy; sleeveless; deep, sailor collar in red, green, white or gold. **$4.69**

(*b*) Navy or Black Mohair Suit; pleated blouse, V neck style; yoke skirt with box pleats, including combination. **$2.89**

(*c*) Child's Bloomer Suit of navy blue mohair; square neck and sleeves trimmed with white soutache braid. 6 to 14 years. **$2.49**

(*d*) One-piece "Slip On" Bathing Suit of lustrous poplin, in black and navy; patch pockets and belt; piped in red, green, gold or white. **$3.79**

(*e*) Black Satin Bathing Suit; rows of shirring on heavy cords; hemstitched collar of white Faille silk; double row of fancy pearl buttons. **$5.89**

(*f*) Taffeta Silk Bathing Suit in black and navy; double panniers at sides, extending around back; white Faille silk collar crossing in front, fastens with large silk buttons; cap sleeves. **$8.89**

Two-piece Worsted Swimming Suit (not illustrated) V neck model, with tights attached. Black and navy with striped border in assorted colorings. **$4.49**

Bathing Caps

(*g*) Lorelei—Gum Rubber Cap in coin spot design, finished with jaunty bow. White, also black, with various colored spots. **74c**

(*h*) Sprite—Black and white stripe turban of rubberized silk; ribbon pompon. **$1.89**

(*j*) Mermaid—Rubberized silk cap with Persian crown in assorted colorings; band of black, blue or red silk. **$1.69**

(*k*) Undine—Striped rubberized sateen cap, with cut-out squares. Ribbon bow at top. **94c**

(*l*) Frolic—Beach Hat of fine sateen in black and white, four cornered brim. **$1.24**

(*m*) Coquette—Shirred Sailor of rubberized satin with large rose; combinations of grey and rose, black and white, navy and white. **$2.49**

Bathing Shoes

(*n*) Sateen Bathing Slippers; excellent quality; black, blue, red, green; also black and red stripes, and black and white stripes. **98c**

(*o*) Sateen Boots; 10 inches high in lovely shades of red, green, blue; also black. **$1.89**

(*p*) Satin Slippers; lustrous and durable quality of satin; the season's leading shades; green, blue and black; also stripes of black and red, and black and white. **$1.98**

(*r*) Canvas Boots, 9 inches high; in a number of desirable color combinations; black with white straps—white with black straps—white with brown straps—white with green straps—red with white straps. **98c**

Herald Square **R. H. Macy & Co.** *New York*

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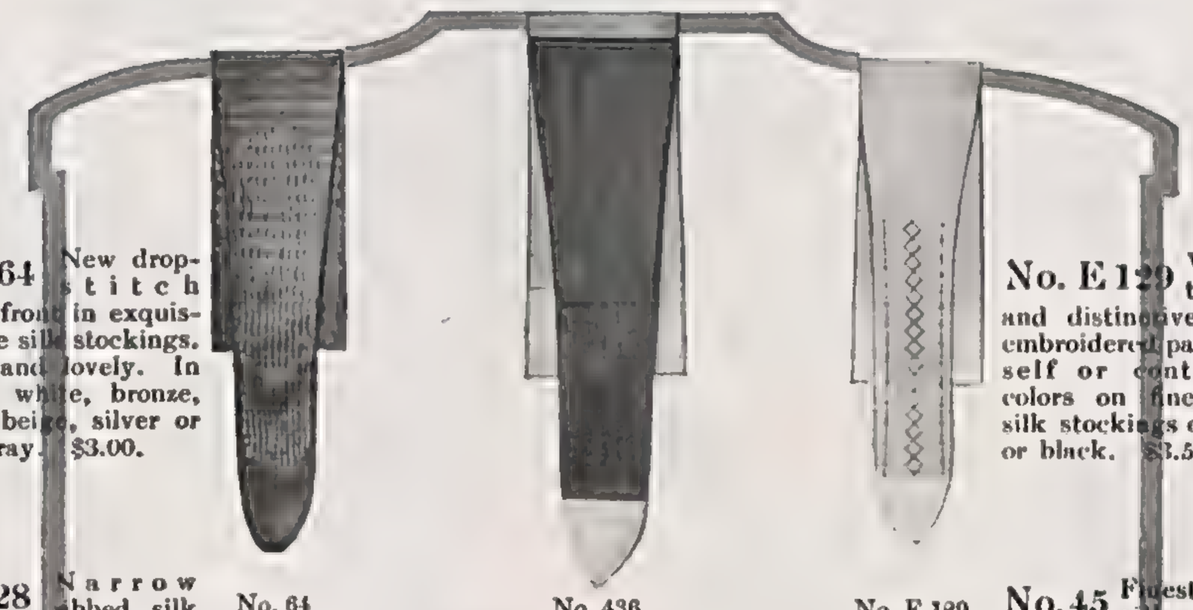
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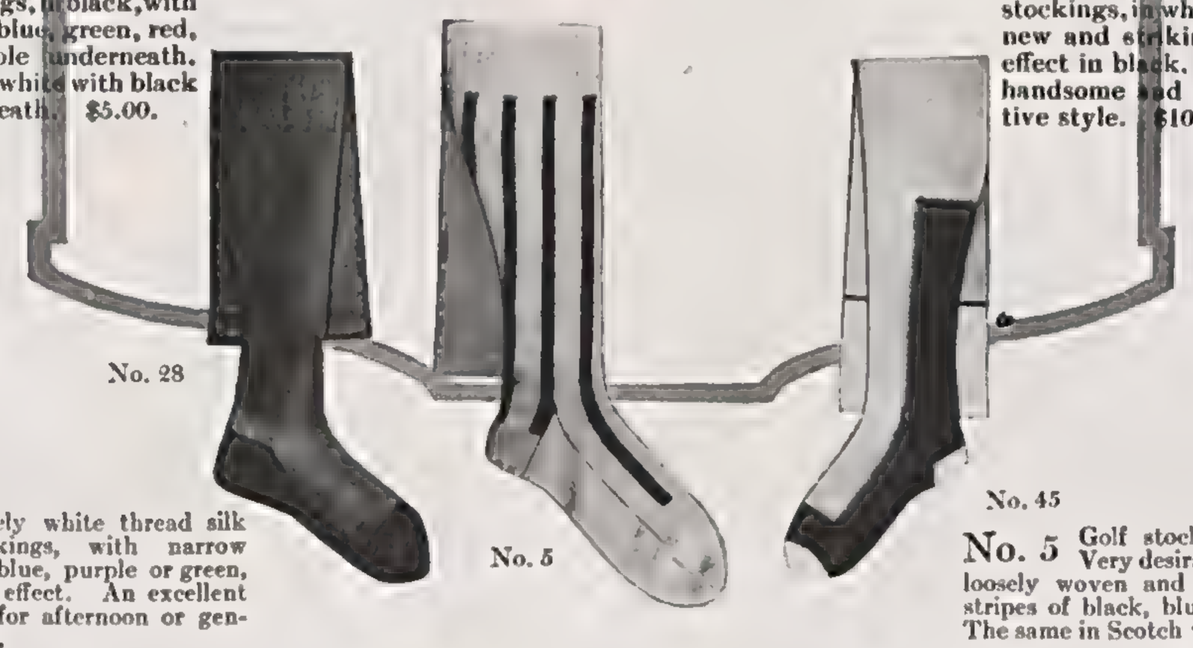
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No. 33

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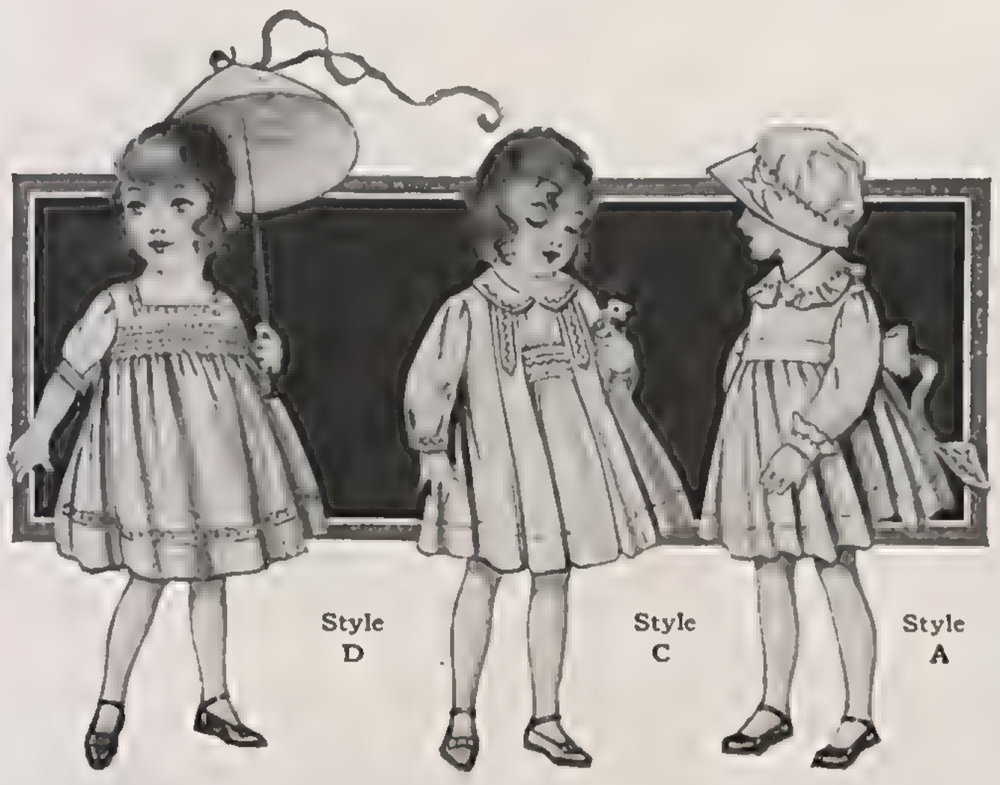
Style E — Style F



Style H — Style G

Our June Catalog of White is ready for mailing. It will be sent to any address upon request.

The Philippine underwear in this sale is our own direct importation. Every garment is entirely hand made.



Style D — Style C — Style A

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(B) Bonnet of white pique, picot edged, blue french knots and blue bird. **Price** **$0.95**

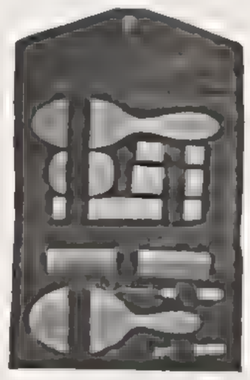
(C) Smocked Dress, suitable for baby boy or girl of 1 to 3 years. Made of soft nainsook, with either rose or copen smocking and hand briers on collar, cuffs, and plaits to match. **Price** **$1.95**

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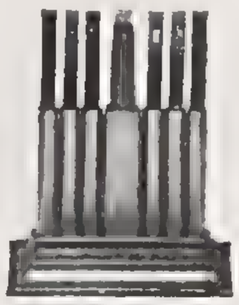




Ladies' Cigarette Holder of colored ivory mounted in 14 kt. gold. In dainty morocco leather cases in colors to match. With Four quills. $6.00.



Mahogany Bud Vase — 8", 50c — 12", 75c — 16", $1.00 — 20", $1.50 — 24", $2.00. Natural Rose Buds, white or pink, especially prepared, 25c each.



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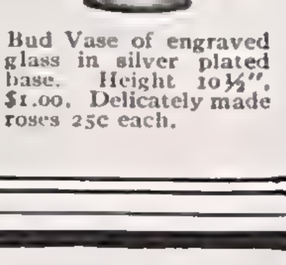
Ladies' Bag of black silk with smart ruffle and a crystal snap. Lined with fancy silk and has a change pocket and mirror. $5.00.

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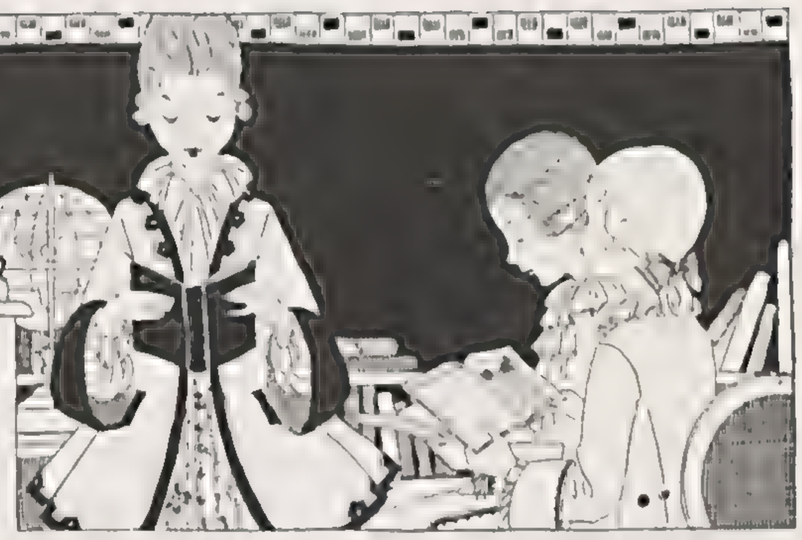
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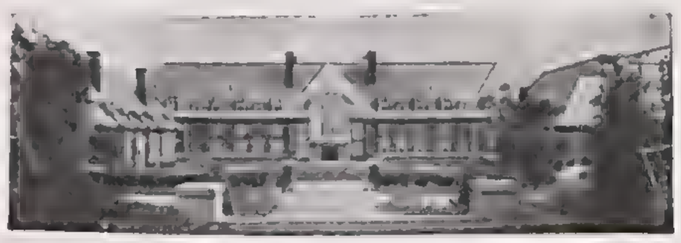
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New York



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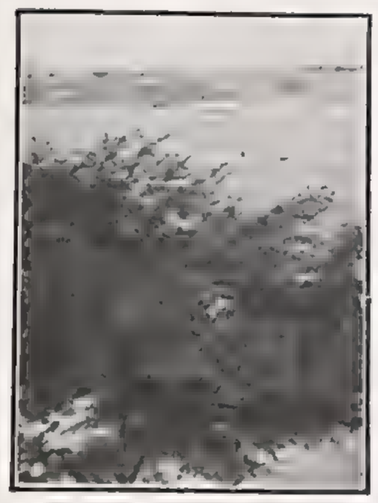
Mrs. Winifred Edgerton Merrill
OAKSMERE
Orienta Point, Mamaroneck-on-the-Sound, N. Y.

At the top of this page is shown a view of the Oaksmere grounds looking to Long Island Sound. Herewith is shown the main residence building.

New York

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To create an absolutely authoritative source from which to select the right school for your boy or girl has been the effort of Vogue in the creation of the list of 200 schools endorsed in this issue. Each one of these schools has been personally and carefully investigated by Vogue, thus making it a reliable Blue List of the foremost educational institutions of the country.

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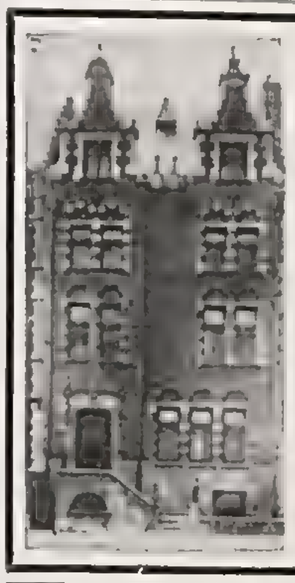
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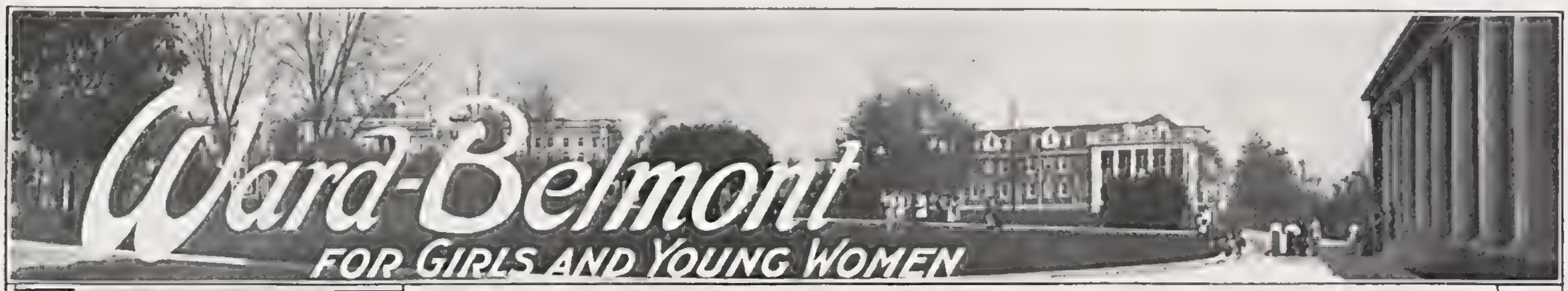
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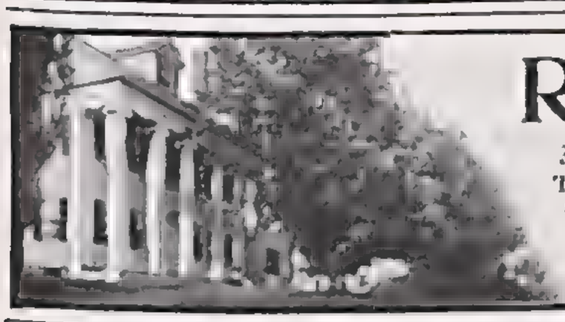
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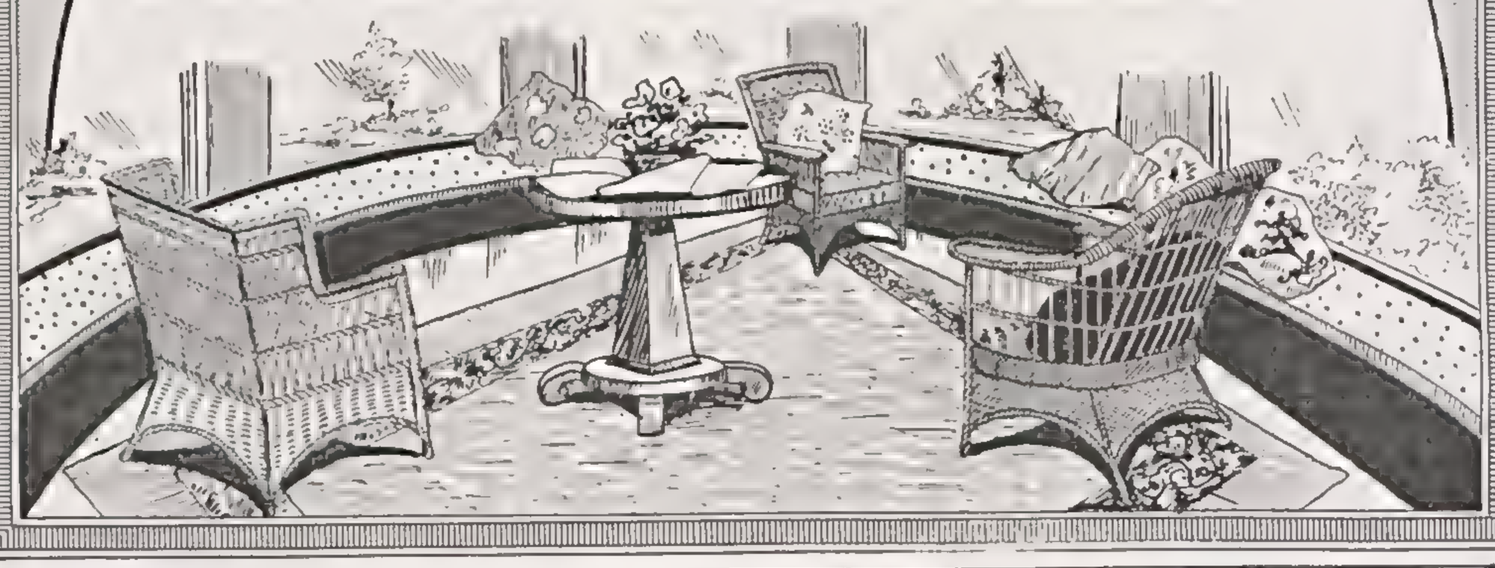
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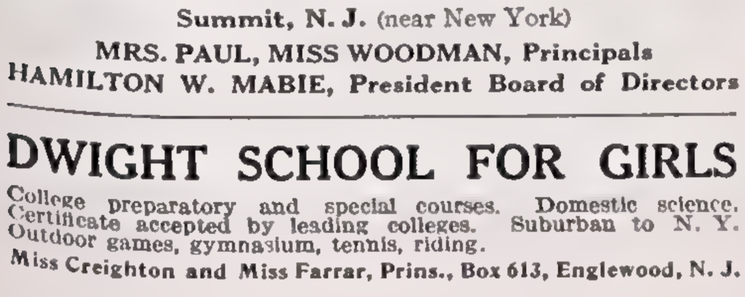
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A country school, 13 miles from New York. College preparatory, special courses. Music, Art, Domestic Arts and Science. Supervised physical work in gymnasium and field. Separate department for younger girls. Catalog on request. Address MISS LUCIE C. BEARD

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College preparatory and special courses. Domestic science. Certificate accepted by leading colleges. Suburban to N. Y. Outdoor games, gymnasium, tennis, riding.
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VOGUE WILL HELP YOU TO SOLVE THE SCHOOL PROBLEM

Last March Vogue received this letter:

Longview, Texas.

Gentlemen:

I wish to place my daughter of seventeen, who has had two years of preparatory work, in a private school in the East at the beginning of the fall term.

It will be impossible for me to visit the different schools and I appeal to your experienced judgment, knowing that you have made personal investigations.

I prefer a school in the country; at the same time one that is in intimate touch with New York and its educational object lessons.

In placing my daughter under care other than mine, I must feel that I am doing my best for her—sending her to experienced guidance, in which I have faith that the best will always be done for her. A guidance that always encourages the development of a girl's highest ideals—leading the child to value kindly all life and to view her own life and that of our fellow-men with reverence; and lead her to find mental, physical, and social power in its true light.

More than these good qualities in a school you cannot ask, and I will appreciate your assistance in selecting a school of this high order.

Very truly yours,
MRS. M——.

The problem confronting the writer of the above letter was similar to that of thousands of women upon whom rests the responsibility, not only of their sons' and daughters' educations, but what is infinitely more important, the development of their characters, ideals, and their individual responsibilities in after-school life.

If ***you*** are troubled with such a question, let Vogue assist you in selecting the right school. Vogue has both the time and the opportunity to go deep down into the school problem. If you do not find on these pages the kind of school for which you are looking, write and tell us your particular needs.

VOGUE SCHOOL SERVICE
VOGUE

443 FOURTH AVENUE — NEW YORK CITY

Connecticut



The Ely School for Girls

Ely Court, Greenwich, Connecticut

In the country, one hour from New York City. Grounds—twenty-five acres, modern equipment. Certificate admits to College. General Courses, Music, Household Arts. Daily work in the Studio, Riding Lessons and Sleeping Porches for those desiring them. Gymnasium.

The Junior School

A new department for girls under fifteen, entirely separate from the Upper Boarding School. Work and play planned to meet the needs of the young girl. Preparatory courses for Secondary Schools combined with regular training in Music, Modelling, Drawing, Craftswork, Cooking and Sewing. Horseback riding and all the Summer and Winter sports. Sleeping porch for those who desire it.

The Gateway

A School for Girls

Three buildings. Athletic field. Horseback riding. Domestic Arts. College preparatory, general and special courses.

MISS ALICE E. REYNOLDS, Principal
St. Ronan Terrace, New Haven, Conn.

WABANAKI

A unique open air school for girls and young boys. Special emphasis on Woodcraft, nature study and life in the open, with academic courses of highest standing. One hour from New York in beautiful country. Address

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A home and day school for girls, combining a cheerful normal home life with thorough, earnest instruction. Out-of-door sports and study all the year. Write for catalogue. MISS MARY E. WILSON, Principal.

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Barrie, Ontario, Canada
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Private Residential School for Girls. Exceptional advantages—Healthiest district and purest air and water in Canada—Thoroughly Modern Education. Preparation for the Universities—Music, Art Physical Culture and Outdoor Sports.
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A high-class convent-school for gentlemen's daughters—French atmosphere—excellent discipline, delightful situation—historic environment Music and Art; Summer and Winter Sports. Write for illustrated prospectus.

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The Misses Timlow's
Boarding and Day School for Girls

On beautiful Scott Circle—the heart of the residential section. A carefully planned Home School for girls from fourteen to twenty. Individual attention is given to each girl and the results are very marked. Advanced courses for three years beyond High school, with Music and Art courses. Tennis. Personal calls are cordially invited, for every school sets its own imprint on its students. For circular, address

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A condensed collegiate course for graduates of preparatory and high schools. Specialized instruction in Music, Art, Floriculture. No extra charge for Domestic Science diploma course. 30 buildings; 65 acres. Outdoor life; small domestic and social groups. Organized Study of Washington, D. C.

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Select suburban school for girls. Two year course for High School graduates. Standard High School course Special courses. Music, Art, Expression, Domestic Art and Science. Gymnasium, outdoor exercise. Advantage of National Capital with experienced chaperons. Address SISTER SECRETARY, Dept. G.

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Write for views of campus. Typical lessons in Pharmacy. Engineering as a vocation. Earning one's way. Also books of courses in Schools of Law, Dentistry, Music, Oratory, Commerce, Summer School and Evanston Academy.

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Strong Preparatory Courses. Domestic Science. Music Art. Certificate admits to leading colleges. Faculty of twenty-five. Individuality recognized. Wholesome home and free outdoor life. Beautiful campus. Golf course, hockey, gymnasium. Modern buildings and equipment. *Rated a Junior College of Class A by the University of Illinois.* For catalog address

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Grade: Standard college course leading to A. B. degree.

Faculty: Trained in foremost universities of Europe and America.

Location: In beautiful, healthful college town, one hour from artistic Cincinnati.

Special Courses: Music, Art, Expression, Normal Domestic Science.

Rates $355.00; Music, Art, Expression, extra. Rooms assigned in order of applications received. Write for "Seven Points—Oxford College."

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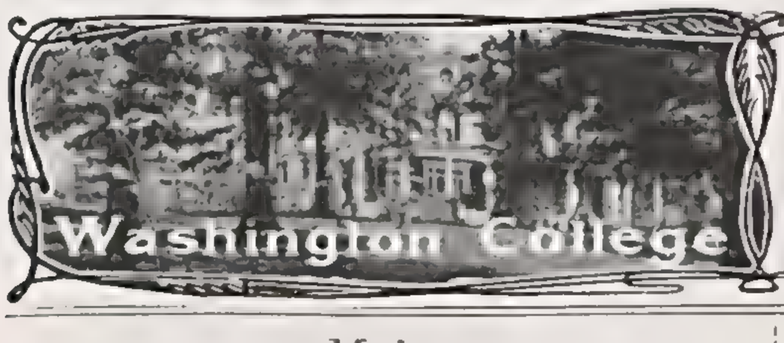
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Standard College courses—Special courses in music, oratory, art, domestic science. Location, foot hills of Blue Ridge, near Atlanta. 7 National sororities. Attractive social life. Non-sectarian. 27 States represented. Write for descriptive book and catalogue. Georgia, Gainesville, Box G BRENAU.

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Preparatory Post-graduate, Elective, Music. Single rooms opened to screened sleeping porches. Steam heat, electric light. Perfect sanitation. Girls wear bloomers and blouses during school hours. Gymnastics. Field and water sports. Mrs. Langdon Caskin, Founder and Principal, Jacksonville, Florida (On Cedar River.)



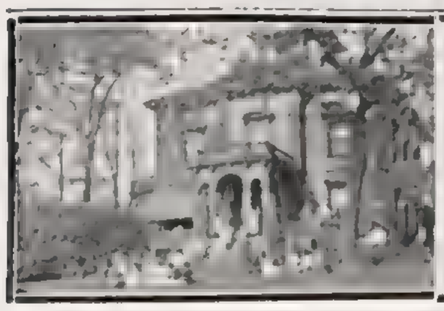
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Old-fashioned home-life and modern intellectual advantages. Esteemed by parents who value thorough work and wholesome pleasures for their daughters. College certificate. Outdoor sports.

MISS CRISFIELD, MISS LOWELL, PRINCIPALS

Maine

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On the Far Famed INDIAN LAKE. Highest point between the Rockies and the Allegheny Mountains. Social equipoise. Medicinal Waters. Gorgeous Sunsets—a Nice Place for Nice People. Thousands and thousands of acres of water and wonderland. Famous fishing, Tennis, Canoeing, Boating, Bathing. All Modern sports and pleasures.

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VOGUE'S SCHOOL DIRECTORY

Each School represented below is recommended to the patronage of our readers

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In this issue Vogue publishes eleven pages of school announcements—the greatest volume of school advertising that has ever appeared in this magazine. It is a directory to the best schools in the country.

It is natural for the healthy, normal boy to be perfectly happy at school. "Dink" Stover's experiences at Lawrenceville and the love he bore toward his school, are no exaggeration of the real affection the average boy feels for his Alma Mater.

It is more than unfortunate, therefore, when a boy does not get on well at school. Nine times out of ten this is due to a hasty decision on the part of the parents in choosing a school for their son.

Should you not find on these pages the kind of school you have in mind, do not hesitate to ask Vogue's advice. A letter to us will put you in the way of finding the right school for your boy.

VOGUE SCHOOL SERVICE

443 Fourth Ave. New York City

New York

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"A School with an Atmosphere of Work."

Summer Resident Tutoring in City or Country.

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Located in a healthful, hilly region, 22 miles from New York. Equipment is thoroughly modern and complete. Preparation for all colleges and scientific schools. Student body large enough for strong athletic and other organizations yet small enough to allow for individual attention to pupils. Large gymnasium and grounds for athletics and sports. Address

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CULVER

Military Academy

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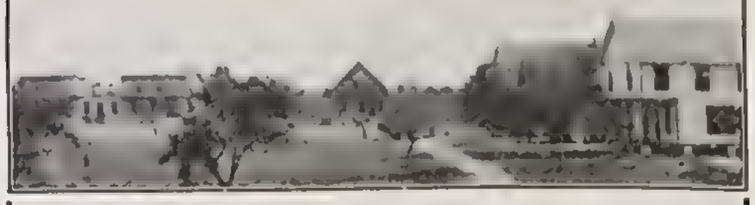
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For Boys, 8 to 15 Years



A Country Boarding and Day School which takes boys during the formative period and trains them in the lines of greatest efficiency. Capacity for work and habits of industry are first requisites. The six-years' course lays great stress on thoroughness in elementary principles and in fitting pupils for the best preparatory schools. Numbers limited. Boys have individual attention and home life in Headmaster's family. Beautiful, high location in exclusive suburban section near Philadelphia. Catalogue.

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AIM OF THE SCHOOL—A thorough physical, mental and moral training for college entrance or business.

SPIRIT OF SCHOOL—A manly tone of self-reliance under Christian masters from the great universities. Personal attention given to each boy.

LOCATION—In the country, on the western slope of the famous Cumberland Valley, one of the most beautiful and healthful spots of America.

EQUIPMENT—Modern and complete. New Gymnasium. Write for catalogue. Address Box 156.

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11 miles from Philadelphia. Of last year's graduating class, 14 entered college, 12 without conditions. 12 acres park land. Separate room for each boy. Doctor and trained nurse in attendance. Upper and Lower Schools for boys from 7 upwards. Standard of preparation is that governing entrance to Harvard, Yale, etc.

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JAMES LAWSON PATTERSON, Headmaster

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For boys from 12 to 16 years. Military system adapted to meet the needs of younger boys. Preparation for all colleges or business. Individual instruction. Horseback riding leading to cavalry instruction. Home life combined with military system. Rates moderate. 12-acre athletic field. All athletics. For catalogue address

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A home and school in the country for very small boys.

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Learn Dress Design. 20 illustrated Correspondence Lessons $20.00. Direction of Carl N. Werntz. Everybody who makes, wears, buys, sells, or designs clothes needs this valuable and fascinating course.

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ARE YOU DEAF:

Lip Reading teaches "the eye to hear." Complete correspondence course. Throw away mechanical hearing devices and enjoy comforts of conversation without embarrassment. Not a sign language. Address: School of Lip Language, Kansas City, Mo., Dept. V.

PARENTS in New York's most exclusive circles are now giving their daughters a practical training which will fit them to face adversity with strength and consciousness of ability to earn a livelihood in a pleasant, happy manner, should the necessity arise.

Many young society women have remarkable latent business ability. To develop this requires only the right training and a little friction with the Business World. Those who have taken positions say that social life now seems tame and insipid as compared with the keen interests of Business Life.

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At Number 503 Fifth Avenue, corner of 42d Street

is the school selected by discriminating parents. The atmosphere of refinement, the association with other students from the same walk of life, the absolute thoroughness of the training (The Ella Frances Lynch System of Individual Instruction is used) make this an ideal place for ambitious young people of culture and education to prepare for the future.

Their previous education combined with the guarantee of capability such as only this school can give, enable graduates to command attractive salaries.

ESTHER KALISTA LYNCH
Director

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DAY and NIGHT

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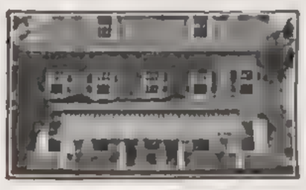
Dr. Mary R. Mulliner, Director, 45 St. Botolph St., Boston, Mass.

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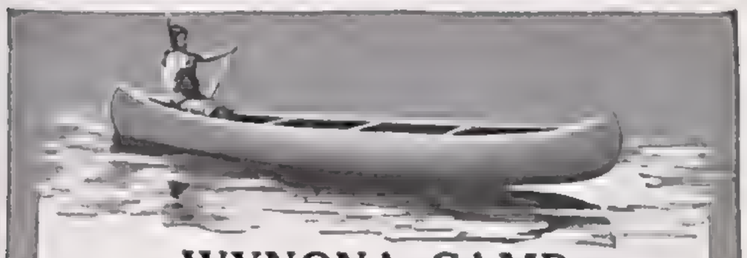
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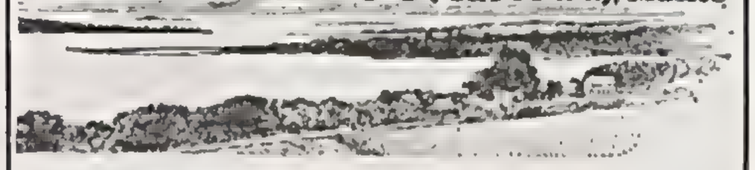
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MRS. T. LYNCH'S SON, Inc., pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

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BENJAMIN'S JEWELRY SHOP. 1584 B'way, bet. 47th-48th Sts., N. Y. Opp. Strand Theatre, Phone Bryant 4684. Estates appraised & purchased, est. 1895. Bonded by City.

CASH For any discarded jewelry, new or broken. For any diamonds or watches. For any discarded false teeth with or without gold.

SEND by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send

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SHOPPERS' AND BUYERS' GUIDE

A list of classified business concerns which we recommend to the patronage of our readers

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DAINTY UNDERWEAR, Maids' Aprons, Collars & Cuffs; Table Linens; Bed Linens; Towels; Trousseaux; all moderately priced. Send for cata. McGibbon & Co., 3 W. 37th St., N. Y. C.

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CLUB PAPERS, essays, addresses—data & criticism sent you from fine library. Special delivery stamp insures time & safety. Write M. Campbell, 19 W. Western Av., Muskegon, Mich

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A CURE FOR THE GIFT-BROMIDE

Gifts occur so often. There is no closed season for them. Children, for instance, have birthdays with truly alarming frequency; relatives are incessantly becoming either a year older or a year more married; friends are constantly doing something to incur gifts.

But some people—perhaps you are one of them—have so much difficulty in discovering gifts. To them, it is more trouble to give than to receive. They simply give the same gift over and over again—a pair of gloves, a half-dozen handkerchiefs, a sixth-best seller. Anyone can do that, you know. The vital question is not "What shall I give?" but "What shall I give that hasn't been given?" That leads to another just as vital: "Where shall I get it?"

And the answer is the Shoppers' & Buyers' Guide. Have you ever stopped to think that much of Vogue's life is just one shop after another? Vogue knows where the unusual may be had; Vogue knows where to buy originality. And, through the Shoppers' & Buyers' Guide, Vogue tells you.

There are so many shops filled with just those things you never would have thought of. Some of them were little known shops at first; now, since they have told Vogue about themselves, they are well-known. Think of all the gift problems they have solved. Then think of yourself.

There really isn't an excuse on earth for being a gift-bromide. When a gift stares you in the face, spend a minute or two with the Shoppers' & Buyers' Guide, then go—or write—where it tells you. That is the way a reputation for thoughtful originality is acquired.

Milliners—Cont.

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MISS MARDEN. A specialist in attractive & appropriate hats for country, sport, and town wear. Carnegie Hall, 56th St. & 7th Ave. Hours—10 to 4.

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PATTERNS CUT TO MEASURE from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

THE STERLING QUALITY of these shops is attested by their presence in this Guide.

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A classified list of business concerns which we recommend to the patronage of our readers

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Tempting luncheons and dinners.
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Toilet Preparations

PLEXO EVENING WHITE gives throat, shoulders & arms that soft, creamy look. Does not rub off. 35c a tube at Macy's, McCreery's, Altman's, Gimbel's, Riker-Hegeman's, etc.

EXORA Face Powder, Cold Cream & Rouge produce wonderful results. Sold at Macy's & all large drug & dry goods shops. Send 5c for free samples. Charles Meyer, 1-3 East 13 St., N.Y.

JABON CURATIVO DE BARRIE, a pure white complexion soap. Scented with famous Spanish perfume. By the box, three cakes prepaid $1.00. Barrie, 21 Pearl Street, New York, N. Y.

BAYBERRIE-IZED. Dame Standish Satin Cream. Exquisitely dainty. Makes the skin satin-like & smooth. Protects from sun & wind. $1.00. Sign of the Pine, South Wellfleet, Mass.

QUINLAN FACE BLEACH—Invaluable for removing tan, freckles, mothpatches and all skin discolorations. Price per bottle, $1. Write for b'klet. K.M. Quinlan, 166 Lexington Ave., N.Y.

NATURE SKIN TONIC SPECIALE. This lotion contains a rejuvenating powder which refines pores & firms the skin. Flacon $3. Ag'ts for Bichara's Produits de Beaute, 461-5th Ave., N.Y.

MOSELEY'S "SPECIAL"—A French creme that all women love. Hides years, results immediate, keeps sweet indefinitely. ¼ lb. $3; ½ lb. $5. Moseley's, Dept. 14, Boston, Mass.

"MON ALLURE"—NEW LIQUID CREAM Supreme for Charm of Complexion. Imparts a Freshness of Youth. Send 50c for jar. The Carlerey Co., 801-A Madison Avenue, N. Y.

SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective. 25c at Liggett's, Riker-Hegeman's, Wanamaker's, Stern's, Macy's, Gimbel's or Solitaire Co., Moodus, Ct.

SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective. 25c at Liggett's, Riker-Hegeman's, Wanamaker's, Stern's, Macy's, Gimbel's, or Solitaire Co., Moodus, Ct.

OLD ENGLISH TOILET PREPARATIONS. Liquid toilet soap; Shampoo 50c; pore cream 75c; emollient. Liquid mask. Generous sample, 25c. Mary Crosby Stuart, 538 W. 158th St., N.Y.

CLEAR YOUR SKIN of Blackheads and other facial blemishes, by using
"My Best Friend" Cold Cream
Prepared after the secret formula of

EMIL SCHULT, famous facial massage specialist. Booklet containing complete course in facial massage at home free with each jar. Price 50c. Emil Schult, 149 W. 42d St., N. Y.

IMPERATRIX FACE POWDER, 3 tints, stays on, removes shine, 75c, $1.25. Sent prepaid on receipt of price. Money refunded if not satisfied. Imperatrix Co., 87-89 Pearl St., N. Y.

LEIGH, CHEMIST, NEW YORK, makes excellent Face Powder in four shades. Flesh, White, Cream and Mauve. Postal brings sample with booklet. 158 Madison Avenue.

MIRLITINE—A massage cream that will surprise you. A real soothing delight, once tried you will never be without. By mail, 2-oz. box 50c. Paul Ajas, Distributor, World Bldg., N.Y.

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CAMELLINE LIQUID POWDER after a noted Victorian formula. A preservative & protection to skin, giving the desired soft, healthy glow. 50c the bottle at all dept. & Drug Stores.

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EMPRESS SHAMPOO SOAP, a rich creamy lather. No soda or alkali. Cleanses scalp & hair. 25c. Dept. & Drug Stores. 3 cakes 50c, prepaid. Empress, Dept. V. 36 W. 20th St., N. Y.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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LIKLY 5-yr. Guaranteed **LUGGAGE.** Ask no favors of the baggageman. Wardrobe, Dress, Steamer Trunks, Traveling Bags & Suit Cases. Bazar Du Voyage, 311-5th Av.,32 St ,N.Y Cata.

JOHN CATTNACH—TRUNKS & BAGS
Established eighty years.
23 West 45th Street, N. Y.
Phone Bryant 4327.

PULLMAN SLIP-ON GOWNS of soft uncrushable silk, beaded buttons to match. Gown & cap, $20. Gown, cap, slippers, $35. Catalog. Dolly Varden Studios,570 DelawareAve.,Buffalo,N.Y.

TOURIST BASKET with cover & elastic band, giving play for contents Silk pockets hold brush, comb,powder,pins,etc Size 10½x9, $5.50; 10x7½,$4 50.The Lochiel Co ,2E.23d St.,N.Y C.

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Homer, 11 W. 37th St , N. Y Greeley 5265.

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"THE WINDY-WEDGE"—two useful and funny little "anti-rattlers" in box. Rhyme on cover.
Postpaid, 75c.

"THE WEDGE-KITS"—four saucy black cats, all different, ready to "fit in" anywhere. Decorated box with rhyme.
Postpaid, $1.50

WILE-AWAY BOX, for convalescence, birthdays or journeys Each absolutely individual and to order. For grownups and children.

FILLED WITH DELIGHTFUL SURPRISES
Prices, $5, $6, $7 50, $10 and up.
Send for booklet of novelties.
Elizabeth H. Pusey, 16 E. 48th St., N. Y. C.

UNUSUAL GIFTS from the Orient Many new to America. Booklet "V" on request. Shopping in Chinatown my specialty.
Bertha Tanzer, 20 West 30th St., N. Y.

GIFT PACKAGES, Hand-colored cards, Latest Novelties for Gift Shops.
Ernest Dudley Chase,
Boston, Mass.

ART WARES MFG. CO., Indianapolis, Manufacturers, designers, & decorators of art wares from all the rare woods—features hand-decorated wares, including Aquariums and Stands.

KNEELING PAD for the Garden, $1.50. New ideas in seasonable gifts in our gift portfolio sent upon request Bleazby Shop of Gifts. Fine Arts Building, Detroit, Mich.

BEAUTIFY YOUR HOME—Real butterflies & flowers in woven trays & coasters—or vases & baskets woven any color to match room. Illus Cat. Squantum Spec. Shop, Squantum, Mass.

WHIMSICAL CONCEITS in wood. Tipperary Twine Dog, Canny Cat Candlestick, Flower Holders, Bill Files, Things "different," $1 to $5. Made by L N.Doud,98 W Main St.,Norwalk, O

UNIQUE ARTICLES FOR PRIZES and gifts for all occasions in great variety. Write for illustrated Price List. Lycett, Importer,
317 N. Charles St., Baltimore, Md.

ATTRACTIVE & UNIQUE cut-outs from Maycock Studios. Candy boxes, twine girls, telephone girls,other designs for Easter & Bridge Prizes Catalog 570 Delaware Ave.,Buffalo,N Y.

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A GIFT FOR THE BRIDE. Handsomely embroidered scarf in Richelieu work. Price $6.00 Write for circular. Effie Archer Archer, 1269 Broadway, New York City.

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REAL PEARLS cost little more than imitation. Exclusive designs in brooches, pendants, etc., for weddings & graduation gifts. Free descriptive b'klet Dulasq Co , 932 Chestnut St., Phila., Pa.

LOG FIRES IN SUMMER. Comfortably kindled with Cape Cod Fire Lighter. Plain brass $3.50, Hammered brass or copper $10. Wro't Iron $7.50. Cape Cod Shop, 320-5th Ave., N. Y

KIDDIES' VACATION VALISE attractively prepared with original toys and wholesome goodies for trips or at home, $5. Ky. Goodie Booklet Free. Jennie Benedict & Co., Louisville, Ky.

PLUMBRIDGE UNIQUE GIFT BASKETS
Gladly welcomed everywhere. 1262 Madison Ave., N Y. Philadelphia Agency, Miss Miriam Lovenstein, 1414 Spruce Street.

PLUMBRIDGE GIFT BASKETS—12 baby glass jars of delicious preserves; 4 tea balls, artistically arranged in gift baskets, handle decorated with grapes (candy) $3.75. 1262 Mad. Ave., N.Y.

SHOP FROM YOUR EASY CHAIR
Write these shops today.
They are reliable and ready
to serve you.

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BANDEAUX FOR YOUNG GIRLS. Made of black velvet with flower of color desired. Fits any head. $1.50 each. Bandeaux, 83 Walker Street, Newtonville, Mass.

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WEDDING INVITATIONS—Engraving for all society functions.
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Boston, Mass.

THE STRAIN OF THE MODERN WEDding is a thing of the past if you let Miss Harris bring to you all the newest designs and ideas for unusual weddings. Write. 145 E 35 St , N Y.

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RICHARD E. THIBAUT, INC. Wall Papers. Thibaut wall coverings are artfully designed and colored to express the true spirit of modern decorating.

RICHARD E. THIBAUT, INC. Wall Papers. At any of the Thibaut stores there is an unusual selection from which you may choose.

RICHARD E. THIBAUT, INC. Wall Papers. Madison Avenue at 32nd St., N. Y. Washington Heights, 3621 B'way, N.Y Bronx, 485 Willis Avenue, N Y

RICHARD E. THIBAUT, INC. Wall Papers. Boston, Mass., 96-98 Federal St. Newark, N J., 141, 145 Halsey St Bklyn,N.Y ,Flatbush & DeKalb Aves.

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops & Art Needle work Depts. We sell dealers only For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. S'ples at 225-5th Av , N.Y.

ATTENTION GIFT SHOPS AND ART Departments. Do not miss this opportunity to see Day-Craft Novelties.
A postal mailed now will bring samples to you.

ANNETA VILLARI CO., 402 Madison Ave., New York. The wonderful Porto Rico Filet Tiré Linens sold and sent on memo. to responsible parties. Write for terms

BLACK LION NOVELTY SHOP, 607 Boylston St., Boston, originators & manfrs. of song bird twine holders & duck rubber band boxes carried by the most exclusive shops

BUYING WEDDING GIFTS is a matter of going to the right place. We have searched the market for you. Catalogue just issued. Ovington's, 314 Fifth Avenue, New York.

BUTTERWORTH & GARDINER cordially invite the Summer shop trade to inspect their unusual new display of unique art & gift Novelties. Gift distinctive, useful, profitable.

The BUTTERWORTH & GARDINER lines: Pohlson Galleries, Haeger Potteries, Lawson Studios, National Toy Mfg. Co., Palmode Shop, Newcombs, Leathersmiths' Shop, etc.

The BUTTERWORTH & GARDINER display rooms at 225 Fifth Ave., New York (Rooms 402-404, Phone Mad. Sq. 1247), are at your service. Use us. "If it's new we have it."

THE LITTLE WORKSHOP, 443 Clermont Ave., Brooklyn, N. Y., makes only for the trade. Summer Shops write now for catalog. Special sample order terms.

WEDDING GIFTS for fat purses and slim ones—but all unusual gifts of charm and novelty. Address Gift Agency, 314 Fifth Avenue, New York.

THE CRAFTSMAN STUDIOS produce artistic hand-made novelties at very reasonable prices for gift shops & art departments. Some of our "best sellers" are

Craft jewelry, picture frames, desk sets, book ends, suede leather bags & purses, candlesticks, smokers' articles & many other novelties, unique & distinctive in design & workmanship

SUMMER SHOPS will find a ready sale and good profits in our productions. Catalogue to dealers only. The Craftsman Studios, 191 Fulton St., Brooklyn, N. Y.

ONE OF VOGUE'S LARGEST advertisers knows what this smart clientele wants This knowledge and experience will be shared with other shops. Gift Agency, 314 Fifth Av., N. Y.

JANE GRAY CO., 2 EAST 23rd ST., N. Y. C. Summer shop proprietors will find an attractive line in cretonne porch pillows & bags, tourists' baskets, telephone dolls,

that are different. Cream & sugar bowl covers with bluebirds. The original "Kuddles" Bedtime Dolly can be purchased from the originators only. $5.50 a doz. Jane Gray Co.

A CHICAGO SHOW ROOM has just been opened where can be seen the best things in gifts and needlework novelties.
M. E. Bronson, 1505 Republic Bldg.

STUFFED GOOSE GRAB-BAG. Gay goose, stuffed with 20 imported toys. 21 in. high. Price $1.50. Distinctive ideas in Gifts. Catalog. Studio Shop, Studios 20,21,23,96-5th Av.,N.Y.

IMPORTED RUSH BOTTOM chairs made by peasants. Four sizes, $1.50. up. Also new imports of peasant pottery and glassware. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

NEVIUS has bright, new, snappy things for exclusive up-to-date Gift Shops. See his line. He does not retail. 217 East 38th St., N. Y. C.

NEVIUS is now crossing the continent on his Christmas selling trip. Have you planned to meet him? He does not retail. 217 East 38th St., N. Y. C.

"THE PROOF OF THE PUDDING"—

It takes only a few minutes to eat a cake, but it requires hours to make it—especially a good one.

In Lincoln, Nebraska, there is carried on an industry that is perhaps, the largest of its kind in the United States. The interesting feature of this business is that women operate it exclusively; for the bakery firm of Hoenshel & Emery believes that no kitchen can be well regulated without the metaphorically "feminine touch."

Hence their Royal Black Fruit Cake is scrupulously watched over by skilled women during every moment of its manufacture. The cleansing of each raisin, each currant, or other fruit that forms a part of the cake is done by a corps of girls employed solely for the purpose. After the mixture has been made, the embryo cake is placed in an oven and baked in such a way that all the juices and flavors are conserved—a process which, needless to say, is kept a close secret in the bakery.

It is significant of the purity and rich quality of Royal Black Fruit Cake that in each sixty pounds of mixture there is but four of flour—just enough to give the cake its rich, velvety texture. Three kinds of special raisins are used, and the currants, citron, and almonds are imported.

Three years ago the name of Hoenshel & Emery was barely known outside the city of Lincoln. Today the bakery is patronized by women from California to Maine. In a letter we received recently from the firm, the belief was expressed that the proof of the pudding is in the constantly growing demand for it—"a demand," they added, "considerably stimulated by the patronage of Vogue readers."

Upholstery

BIRNS' SHOP—103 West 37th St., Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort and durability.

Vacuum Cleaners

FRANTZ-PREMIER Electric Cleaner Simplifies housework—keep the home clean from day to day. Costs little to operate. See demonst. at 46 B'way, N. Y. Home office, Cleveland, O.

Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

100 WEDDING ANNOUNCEMENTS $6.75 or invitations, hand-engraved, 2 sets of envelopes. 100 Calling Cards, $1.25. Write for samples. V. Ott Engraving Co., 1039 Chestnut St., Phila.

THE STERLING QUALITY
of these shops is
attested by their
presence in this Guide

Willow Furniture

McHUGHWILLOW FURNITURE for town and country houses.
Joseph P. McHugh & Son,
9 West 42d Street, New York, N. Y.

Sterling SILVER *Plate*



Silver Wedding Gifts of Originality and Distinction

Two thoughts are always in the mind of the purchaser of a wedding or anniversary gift: first, to select something of artistic and intrinsic value, and, second, to have the gift possess an originality, or new utility, that will express the thoughtfulness of the donor.

The International Silver Company's stocks are not only excessively broad and comprehensive, as might be expected of the largest makers of silverware in the world; but they show the result of continuous study in the development of new and improved conveniences for home service that carry a special delight to the recipients of the gifts.

The Sterling Silver Service, shown above, is representative of hundreds of articles, of special significance, that are here to select from.

INTERNATIONAL SILVER COMPANY

Succeeding The MERIDEN Co. Established 1852

49-51 West 34th Street, through to 68-70 West 35th Street, New York

GOODYEAR

AKRON

CORD TIRES



Utmost Tire Comfort with Utmost Service

WHAT are the individual qualities and advantages of Goodyear Cord Tires, for which so many motorists gladly pay higher prices?

First is the flexible Goodyear cord construction, which makes the tires extremely resilient, speedy and responsive.

Second is Goodyear oversize, which adds the buoyancy and easy-riding of a larger air cushion to the buoyancy and easy-riding of our cord construction.

We get flexibility by placing the cords loosely side by side in diagonal layers, with no cross weave to hinder their movement.

We add the elastic cushion of pure rubber, with which we surround each cord and each layer.

The tires yield freely when they strike road obstructions. They are protected from stone-bruise, rupture and blow-out. Their life is prolonged. They give great mileage and complete satisfaction.

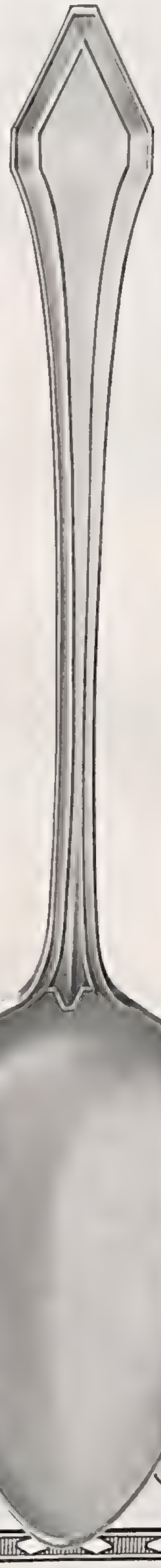
Added insurance against blow-out, and still greater riding ease, result from their increased air-capacity, which also turns riding-comfort into real riding-luxury.

The Goodyear Tire & Rubber Company, Akron, Ohio

The Clermont

–a distinctively Colonial and typically American pattern in STERLING SILVER
Table and Dinner Ware, Tea and Coffee Services

TABLE SPOON ACTUAL SIZE



Have you noticed that the world always returns to the simple things, eventually ?

Simplicity is the reaction from the excesses of elegance and the follies of fashion.

This beautiful Clermont design draws its inspiration from our own Colonial days, *"when simple faith was more than Norman blood."*

But the Gorham designers have introduced into the Clermont a creative note of distinction which softens the austerity without sacrificing the spirit of the purely Colonial.

Complete furnishings in Dining Room Silver are obtainable in this pattern, for it is essentially a pattern to dominate rather than share the honors of the table.

Ask to see the Clermont design
which is trade-marked thus:

STERLING

For sale by leading jewelers everywhere.

THE GORHAM COMPANY

Silversmiths and Goldsmiths
NEW YORK
Works – Providence and New York

©1916

STERLING

What Vogue Would Do

ARE you in exile? Are you expecting to be? Are you carefully gathering together the frills and furbelows, the trinkets and knickknacks you always take to the mountains or seashore, but forgetting to order Vogue in advance?

Wherever you are this summer, there will be gray days—you know there will—when you will be desperate with desire for a new summer frock. There will be blue days when you will find none of your old frocks gay enough to relieve your blueness. And there will be golden days when Vogue just suits your mood. But gray days and blue days and golden days alike, and quite regardless of frocks, you will need Vogue for—well, consider what it meant to these people at the front:

A Letter from the Front

"I want to tell you what Vogue meant to Monsieur Nijinsky and to me during our long internment in Budapest. During those terrible and trying months we were practically prisoners, and were allowed a mere pittance of twenty-eight francs ($5.60) a month for food, rent, and clothing. We could not indulge in *many* luxuries, as you can well imagine!

"Vogue, therefore, came as a blessing—a rare and wonderful treat. Your charming paper broke the monotony of our exile, and how we did look forward to each issue! Do you know, Vogue was the only American magazine we saw during those two years in Budapest. It brought back a breath of our former existence with its air of charm and smartness.

"Monsieur Nijinsky and I will always remain indebted to Vogue for many delightful moments of relaxation and enjoyment, in the midst of much worry and stress.

"With kind greetings, I remain, very sincerely yours,

ROMOLA NIJINSKY."



The Next VOGUE

OUR London correspondent writes: "I am sending you an article and pictures of 'Crowhurst,' the Duchess of Marlborough's fifteenth century country-house. I could fill my letter with exclamation points of glee. The Duchess gave me these pictures with the understanding that they were taken exclusively for Vogue,—which fills me with the proper Christian delight. I will send them for the June 15 issue."

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The Next—The Country Number

VOGUE takes pleasure in announcing that M. Erté has recently joined its staff of artists. M. Erté is well known in America as an artist and a designer of fashions, but it is not commonly known that he is also a designer of stage scenery and costumes, of interior decorations and furnishings, and that he has done astonishing work (considering his nineteen years, or even not considering them) in the many other fields of decoration which artists are now conquering. Vogue will therefore introduce M. Erté to America in a phase of his work which has not hitherto been represented in this country. In the next, the June 15 issue, we will show some interior garden decorations designed by M. Erté.

Vogue Went Into the Country

And when Vogue goes into the country, it goes into it; but even that is not so important as what it brings back out of it. It walked along the country roads and it saw the most engaging trellises. For one, a lattice was built up high (the neighbors were a little near) and then round openings were cut in the lattice, through which hollyhocks nodded. Then in another spot a tiny little closed garden was walled about, and then, just to prove that nature is fully the equal of art, this lattice was cut away in long oblong openings to frame wonderful vignettes of the far hills. Vogue has brought back some sketches of these for the next issue.

And by the way,—the next issue will show you the smartest of next winter's fabrics—Rodier's fabrics, from his looms in France.

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Photograph by Ira L. Hill

MRS. GEORGE B. POST, JR., AND HER FATHER, MR. CHARLES DANA GIBSON

Queenly as one of her father's heroines in pen and ink was Miss Irene Langhorne Gibson, daughter of Mr. Charles Dana Gibson, when, on April 27, in St. Bartholomew's Church, she was married to Mr. George B. Post, Jr., of New York City. Miss Gibson wore a gown of white satin and pearls veiled with white tulle, and carried a bouquet of white roses and lilacs. Her veil was held by a crown of upstanding white wheat. After some months spent in travel, Mr. and Mrs. Post will make their home in New York

THE JUVENESCENCE OF A GRANDE MAISON

Bowing before the Magic Wand That Threatened Their Supreme Authority in the Worth Salons, Queens and Duchesses Have Divided Honors There with Youth



WORTH

Worth relies upon no one swallow to make summer for this frock. A flock of them dart about the sky blue taffeta skirt; while on the corsage, just beneath the silver lace, two lifelike feathered birds have alighted. The bird in the hand may be worth two on the dress, but its presence is purely optional

SOMETHING has happened in the Maison Worth and every one is talking about it. Either some busy person with a magic broom has gone through the house from salon to salon, sweeping the queens and grand duchesses into the corners and leaving the center of the floors to the younger and more frivolous generation, or some fairy as powerful as the one that figures in the famous legend of Cinderella has, with a sweep of her wand, changed all the stately *grandes dames* into gay young girls clad in the most ravishing of frocks, and shod as delicately as Cinderella herself.

WORTH'S OLD TALENT AND THE NEW

No one is more surprised at all this than M. Worth, who looks a bit doubtfully at the dainty invaders, and still insists on making wonderful robes for queens and lesser royalties the world over. And, by the way, the frocks which figure in two semiroyal wardrobes recently fashioned by the Maison Worth uphold every tradition of the house. These are the costumes in which Lady Wimborne, the Vicereine of Ireland, and Lady Chelmsford, the Vicereine of India, will fulfil their royal duties; and the robes are truly regal.

But for all that, the interest of the house centers just now in the frocking of the younger generation. Skirts have gone up and collars have come down, at Worth's. There is a general ruffling of skirts and a fluttering of ribbons, a rustling of frivolous petticoats and a coquetry of trimming hitherto unimagined in those familiar rooms. Through a cloud of rainbow-tinted tulle, one glimpses an alluring array of ruffles, rosebuds, flowers, embroideries of crystal and silver, and every dainty accessory ever devised for the gratification of youthful vanity. It is all amazing. Only a creator as versatile as Worth could make these frocks so well.

THE SECOND WORTH SURPRISE

Those who had an idea that the salons of the Maison Worth were visited solely by elderly stately persons would be agreeably surprised to see there groups of elderly matrons surrounded by their young daughters,



WORTH

There is a rustling of frivolous petticoats and a coquetry of trimming hitherto unimagined at the great house, in this pale blue taffeta frock which is puffed and draped and caught up with clusters of pink roses over a film of cream lace. Tulle, the fabric of youth, softens the lace at the neck

Ruffling of delicate blue ribbons on a white tulle skirt, fluttering ribbons ends, and filmy upstanding frills mark, in the frock below, the new era of this long-established house. The basque of pompadour silk looks gaily down upon the tulle cloud of skirt, through which shimmers the very faintest of pink silk underskirts



It is all so amazing, this rejuvenation of the Maison Worth; not only does it make stately gowns for an empress, but it produces the dream of youth below — three scalloped layers of mauve, pink, and blue tulle, topped by the most frivolous little bodice of rose taffeta, all tulle and violets and silver cords and tassels





Two rows of crystal fringe supervise the meeting of the severe bodice and the gay skirt of rose taffeta (above), and blue ribbon loops up the skirt above its cream lace petticoat



FOUR GOWNS FROM WORTH

making their selections from the numerous youthful models, gowns suited for wear at a gathering of young people, at a dance, at a matinée, or at a lawn party.

Still another and perhaps a greater surprise greeted recent visitors to the Maison Worth. Just back from Salonika in charge of the hospital ship "Charles Roux," Monsieur Jacques Worth, bronzed and soldierly, in a most becoming black and gold dolman and red breeches, has just paid a flying visit to Paris from Marseilles. Decorated with the Croix de Guerre for his services at the front, Monsieur Worth, who is a lieutenant in the French army, is about to be assigned to another important post by the *Ministre de la Guerre*.

He expects to remain in the service until the end of the war.

It was a great pleasure to see him again and to greet him, even if one of his latest acquirements is a manner of shaking hands in a warrior's fashion which leaves one wondering whether or not one still has an arm. A. S.

Even the schoolgirl with her curls and curtsies now looks to Worth for her party frock; which proves the completeness of the Worth conversion. The white organdy frock (left) is beaded in white and embroidered in blue; and two pink bead roses, properly green-leaved, weight the ends of the gold-edged blue girdle

THE NEW VICEREINE, LADY CHELMSFORD, GOES TO INDIA WITH REGAL GOWNS FROM WORTH

THOUGH WORTH MASTERS THE ART OF YOUTH, HE HAS NOT LOST HIS OLD ART OF DIGNITY



The splendor of the British Empire is well represented by Lady Chelmsford, the new Vicereine of India, when she wears this gown of gold and white brocade, with white tulle underskirt and gold lace. The long slim shoulder-straps are of rhinestones



To be worn by Lady Chelmsford when she steps upon the shores of India, Worth designed this gown of white chiffon and gold embroidery



With something of old-time stateliness this long gown of blue and silver brocade with its long train sweeps present-day modes aside and holds its own by right of (may one say?) true Worth. The cape and bodice are of blue tulle with rhinestones



In these gowns for Lady Chelmsford, Worth makes it clear that he has not changed his genius, but merely added a talent for youth. All his traditional dignity appears in the gown (right) of violet tulle under violet taffeta, with lacings of rhinestones on the bodice, and silver embroidery on the filmy petticoat of tulle



Gray tulle and silver lace are etherealized by a gray tulle butterfly and accented with blue and black beads. The skirt, short and with a square train, is draped on the sides in a manner which seems especially favored by Lady Chelmsford, as it is noticeable in each of these five gowns, a part of her viceregal wardrobe

"DRESSED IN A LITTLE BRIEF AUTHORITY"



"I'll run down to the seashore for a few days," she said, "so I really won't need anything at all." As an afterthought, she brought the cloud of a gold wrap at the right (a charitable wrap, considering all it covered) to swathe about her on her way from billows to bath-house

The knickers stopped short, but the skirt stopped shorter—that is the story of the purple bathing-suit at the left. As for the wrap, it thought it would start with a scarf, but that was checked, so it went sereneiy its lavender course without a sleeve in the world



Think of the costumes that are committed in the name of poor old Neptune. There is one—a mere detail of taffeta—scalloped like a lettuce leaf, hooped like a Japanese lantern, and showered with roses like a Mardi Gras, with puffs for sleeves, a tied-down puff for a cap, and more puffs for knickers. If that means nothing in one's life, then there is a most correctly vested affair of black and rose, the skirt of which is going, going, gone at the sides, so proud it is of its lining. Its hat is nearly as big as all outdoors, and its knickers are just a succession of frills. When they see these costumes—oh, the things the wild waves say. Bathing costumes on these two pages designed by Helen Dryden



Some people, like that noble bird, the ostrich, feel that if their heads are covered, all is well. They add a heaping skirtful of lavender ruffles poised on two sets of pink ones, balance apples on their caps, and let it go at that

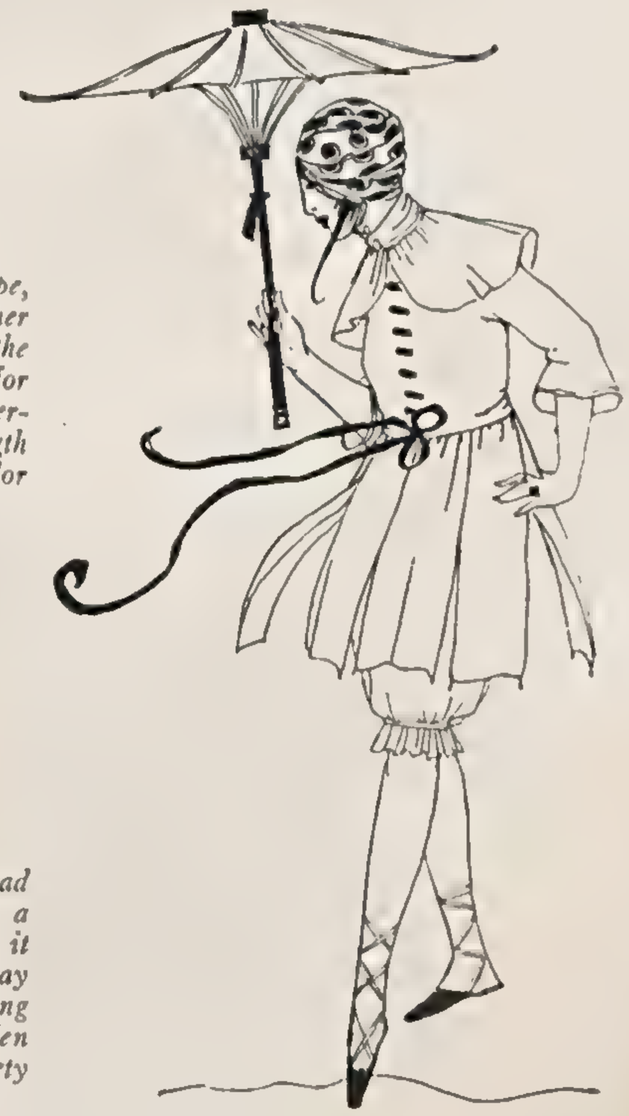
And other people carry their fondness for black and white Japanese art to the very depths. For a skirt, they substitute one big bloomer, and for a bodice—well, remember that the censor is busy with war news



(Right) A tassel dangles distractingly down the back, a ribbon ties bewilderingly beneath the chin, and a veil—that being the most improbable thing that could be thought of—flutters in every known direction except up



(Right) The parasol, the cape, the skirt—what could be higher than these? "Skirt," by the way, is just a courtesy title, for it is nothing more than overgrown fringe faced its full length with a highly contrasting color



The obvious accompaniment to a rosy Sing-Sing-striped bonnet is a green suit which has no idea of changing its spots. Wherever it isn't spotted—something had to be done, and done quickly—it is ruffled



Any one could swathe her head in a green turban; but only a few could think of holding it down with remarkably gay apples and then of dropping from them cascades of wooden beads of kindergarten variety

PARIS GOES ITS MIDSEASON WAY IN ORGANDY

Diversions? Charity Bridge at the Ritz, Benefit Matinées, War-Relief Services at the Madeleine. Fashions? Oh, Yes, Organdy Frocks, Long Coats, and Smart Costumes for the Bois



Lanvin sets down in black and white her belief in liberty—satin. In this frock, black liberty satin covers the white liberty satin except at the sides of the skirt, and the vest is prolonged beyond the usual span of vests



Of cobalt blue silk is this gown, and it is so bouffant with frills of mousseline of the same shade that one must needs carry one's hands behind. The garlands on the waist and around the waist are of pink roses



FOUR MODELS FROM LANVIN

This gown of cream voile-de-soie speaks in delicate accents of demure slimness, simple neck-lines, and white embroidery. Many of Lanvin's models reaffirm her creed of simplicity even to silhouettes

Stitching to right of her, stitching to left of her, this model in blue serge marches to victory, led by bands of stitching, and is decorated at last with a collar of palest rose chiffon for bravery at the front

ROSAMUND, ruffled to the chin in taffeta, a huge hat of yellow straw on her pale hair, was mincing along on high white heels, with an embroidered bag dangling from her wrist—and the bag was unclasped.

"Be careful," I cautioned. "You'll lose the lining"—for I know Rosamund.

She laughed a bit ruefully as she snapped the clasp, and then confessed, "You are right. I've spent it all."

"All!" I gasped, remembering the roll of bank-notes she had flourished before my eyes that very morning.

"All," said she.

We were crossing the place Vendôme, and I took her arm and led her gently but firmly into the Ritz tea-room. I realized that I must speak seriously to Rosamund.

"Now," said I, when the white heels had pattered obediently after me to a far corner, "What is your latest extravagance?"

Rosamund pouted. "It is large, but what could I do? I simply could not resist."

I understood that she was speaking of her hat, which surely left nothing to be desired. The broad brim of Italian straw was only a shade darker than her hair, and just in front on the black silk crown trembled a crystal flower with a crystal pendant falling from its heart. It was a wonderful hat, but I recalled the figures on the bank-notes.

IN AMBER AND GOLD

"What else?"

Rosamund's slim hand fluttered for a moment at her throat, and the ruffled taffeta coat fell open.

"This," and she touched a necklace of luminous amber—wonderful in color. Not too large were the beads; they were uniform in size, and every eighth bead was of wrought gold. It was a double necklace—twin strings of beads knotted together low in front, with tassels of gold and amber.

"Amber—?" I was incredulous.

"—and gold. It was expensive, but it does go so well with this hat," and a little sweeping gesture included the hat, the pale hair, and the amber stream about her neck; and I forgave her instantly, for the color was perfect. Rosamund's taste is unerring.

"And then?"

Rosamund was nibbling toast and affected not to hear.

"And then?"

"Then— I saw some lingerie"—the secret was out—"of tulle, all wee ruffles and lace, and a chemise and 'nightie' of black tulle embroidered all over with black thread and lined with pale pink voile-de-soie and trimmed with little pink flowers; and there was a *robe d'intérieur* of pale blue liberty satin, lined with rose colored chiffon and edged all about with ermine, and a—a—" her voice trailed off nervously.

"A what?"

"Well, it was sort of *robe d'intérieur* of black satin,—a Pierrot thing, you know, with ruffles on the trousers and at the waist and a skirt in the back only, a big ruff at the neck and——"

"And you bought it?"

"Yes," with an ecstatic little laugh, "and it's the most awfully swank——"

"Rosamund!"

"I said 'swank,'" she repeated defiantly. "Black and white were never so smart as now and I've never worn anything so becoming in my life—except——"

"Except—" I suggested.

"Except a black satin coat—yes, I bought that too—a manteau of black satin lined with white satin. It is quilted for eighteen inches above the hem and stitched with white thread. The collar and the cuffs are of white satin and——"

"What did you buy to wear under it?" I interrupted.

For a moment Rosamund looked guilty, then laughed gleefully.

"The duckiest little frock of white liberty satin that you ever saw! Straight and limp from the shoulder, no crinoline at all and no trimming."

I looked at Rosamund critically. With her fair hair, she would look a slim saint in chaste white satin.

"And I had it duplicated in blue," she broke in, "a dull blue with a black lining that shows a bit everywhere and a little black gilet. They tell me I look well in blue," and her eyes grew introspective.

"Rosamund!" It was clear enough to me now. "Rosamund, who is he?"

The face beneath the amber hat brim pinked adorably and in ten minutes I had the story—the old story—a pair of broad shoulders in khaki, a bronzed face, and all the rest. There are so many Rosamunds.

THE GOOD WORKS OF PARIS

In Paris just now, one does everything for charity. There is a charity matinée at the Traveler's Club and a charity bridge at the Ritz, a benefit performance at the theatre, and a charity tea at some workroom. No opportunity



One touch of red would make the whole costume patriotic—to either Paris or New York. The dashing little coat is blue serge with a white collcr and gold buttons and the jauntiest flare in the world, and the white dress has a collar of old-blue with long points

The coat of vivid red jersey cloth is trimmed with white jersey collar, cuffs, and pocket-pipings. Its belt, loyal to the idea of an all-round coat, went much more than half-way, but the coat backed out a little, and so the white crêpe gown had a chance to see the wide world after all

FOUR MODELS FROM LANVIN



A loose coat of dark blue serge is discovered (and buttonholed) in its darkness by six white buttons, but it can turn its life history inside out and show a spotless white lining of crêpe de Chine, which the cuffs and collar come out into the light to prove

This beige suit has a collar of blue silk, and probably could reveal more lengths of the same blue if the narrow string belt were not so close about it. A handsome tassel escapes, however, to flaunt its brilliant hue and as much freedom as one may enjoy at the end of a short blue cord

is lacking to give, give, give; and that gifts are needed there is no question. At a recent service at the Madeleine for the benefit of the women of Belgium, the Duchess de Vendôme assisted, and took active part by passing one of the silver trays for the money which the great assemblage poured, as it were, into the laps of heroines of the invasion. The Duchess was frocked in old-blue tissue combined with blue chiffon, laid over white and embroidered with blue. A black hat with a blue aigret was posed squarely on her blond hair, and a sable scarf was thrown about her shoulders.

In these days when races are not, and social events are few, the Bois becomes a trial ground for fashions. It is in the Bois that young girls are wearing pretty frocks of plain taffeta combined with plaid taffeta in sober colorings. Like some of the models of the early season, these frocks have very short sleeves. Smart coats of red, blue, or yellow cloth are worn over frocks of white linen or cotton, and frocks of embroidered jersey are new and very pretty. The embroidery is done in cross-stitch in some contrasting color.

LANVIN REVERTS TO SLIM SILHOUETTES

After the bouffant skirts exploited by Lanvin early in the season, it is surprising to see that the latest Lanvin silhouette is slender. Not altogether surprising, either, for we remember the successful "Abbé Mouret" sketched on page 45 in the issue of Vogue for April 1. A very new Lanvin model of black liberty satin, sketched at the upper left on page 40, falls straight and slim from the shoulders and is loosely girdled at the waist. There is no effort to distend the skirt at the hips and no attempt to produce an "effect" of any kind. Simplicity is the key-note of the new Lanvin fashions—simplicity often elaborately embroidered. A simple frock of black liberty satin, for instance, extremely simple in line, is elaborately decorated with a tracery of white thread in a loose open pattern. Black taffeta is trimmed with rows of simple white stitching. A blue serge frock (sketched at the lower right on page 40) is most discreetly trimmed with blue stitching, and a smart blue *tailleur* is stitched with red—the new red, "ruby."

Mme. Lanvin is using soft satin for many of her latest creations instead of the crisp taffetas and failles of the early season. This is a significant detail; for supple satin is a tissue not well adapted to puffs or panniers.

The manteau sketched at the upper right on page 41 is of blue serge lined with white crêpe de Chine. Another Lanvin manteau of blue serge is lined with old-blue crêpe, which shows a bit at the edges. Mme. Lanvin is also making a smart coat of beige cloth with the most dashing pockets ever seen, vast and deep and decorated with beige corozo buttons. The square collar, which resembles a short sailor collar in the back, narrows in front and buttons close under the chin; and the coat flares very much from the shoulder. Another Lanvin model flares loosely in the back and is belted across the front only. One model is of blue serge lined throughout with white crêpe *Marocain* with collar and cuffs of white crêpe. Ruby red jersey cloth with trimmings of white jersey is employed for another coat at the lower left on page 41. The vivid red is very effective over a white frock.

CHÉRUIT PROPOSES GRAY-BEIGE AND BLACK

Chéruit has just made for the Baroness Henri de Rothschild a simple frock of soft gray-beige tissue, embroidered about the bodice-top with white thread. Very simple is the corsage—neither tight nor loose—and the skirt, which is wide at the hem, is slender in effect at the hips, where it is belted narrowly.

Chéruit is using a great deal of gray-beige in chiffon, organdy, and other tissues, combined often with black. For summer there are dozens of delicate organdies, daintily embroidered, and quaint in silhouette. Ivory organdy was selected for the exquisite frock sketched at the top of this page, and it represents the Maison Chéruit in every stitch. The corsage is rather vague and the belt is as narrow as it is possible for a belt to be. The frock is embroidered delicately with silver thread, which imparts an indescribable



CHÉRUIT

In its hair-breadth belt, in every line of its silhouette, in every stitch of its mazes of silver embroidery, in every inch of its ivory organdy, this frock is true to its maker. But, oh, the things it conceals from the rest of the world! Under it is a chiffon skirt, then a tulle skirt, then more billows of chiffon, till it achieves just the cloud-like effect its designer intended



POIRET

We are presenting to the readers of Vogue two costumes which have been especially designed for Vogue by M. Poiret. The house of Poiret, as every one knows, has been closed since the war, and the frocks sketched here do not exist in tissue and can not be bought. M. Poiret has designed them just to remind our readers that as a designer of frocks he has forgotten none of his cunning, and that after the war one may expect new and astonishing things of the house of Poiret



POIRET

richness to the transparent tissue, for the effect of the silver tracery on the ivory organdy is exceptionally lovely. Under this silver-embossed transparency is arranged a veritable cloud of linings—a chiffon skirt over one of tulle which is hung over another skirt of chiffon edged with lace. How many other vague draperies are underneath the lace-edged skirt it is impossible to discover, but the cloud-like, delicate effect obtained is perfect and just what Chéruit desired. This ivory organdy is a masterpiece.

PAQUIN MARVELS IN ORGANDY AND TULLE

Paquin is still making frocks of taffeta—short wide skirts and more or less close-fitting basques with smart new collars. Summer tailored frocks of cotton piqué, one of which is sketched at the left on this page, and transparent frocks of organdy embroidered with white or colored beads are among the latest creations of the house of Paquin. The organdies are not only trimmed with beads but with velvet and flowers and with organdy of another color. The mauve organdy sketched at the right on this page is effectively combined with white organdy, and the frock of white organdy sketched at the bottom of the page is trimmed with light brown lace and plaited brown tulle. Paquin blouses of white tulle are trimmed with embroidered white muslin, and the dainty tinted organdy blouses of this house are quite untrimmed, save perhaps for a velvet cravat and bracelets. Delicate as flowers are these blouses of pale muslin,—faint blue, rose, mauve, and yellow,—and as exquisite and almost as perishable. A. S.



FOUR MODELS FROM PAQUIN

The element of suspense is always keenly developed in Paris fashions. Now it extends to the petticoat, and this one of taffeta, in the glowing changing shades of a pigeon's throat, hangs its all on slim suspenders—just common or garden suspenders, save that they are of taffeta



Paquin has a new hobby to ride—tailored suits of white piqué. Oh, not just piqué in its time-honored stripes, but piqué in a honeycomb effect. This one is corded to a great extent with white, banded with itself, and girdled—if anything that loose can be a girdle—with blue silk



Paquin's life this summer is just one orgy of organdy. This particular escapade is mauve, made more mauve than ever by its white collar and yoke and cuffs. The belt (this is where one stops to think) is of dark blue and citron ribbon, and the front is marked by one blue and one yellow rose



The Parisienne goes in for quaintness with true Parisian thoroughness,—frock, coiffure, attitude, and state of mind. And the designer aids her with a white organdy frock, festooned with brown tulle and brown lace, dotted at each elbow with strawberries, and provided with a fichu tied in back







A rose organdy frock fully believes in meeting every extremity with a frill of black Chantilly; in fact, a good part of its skirt is given over to black Chantilly, through which one sees, as through a glass, darkly. Whenever she could think of nothing else to do to the frock, Jenny embroidered strange designs on it in black

THESE FROCKS OF TULLE AND LACE AND ORGANDY MAKE IT

PERFECTLY TRANSPARENT THAT JENNY PREDICTS A HOT SUMMER

It is all of cream colored filet lace—unless one is literal enough to count such trifles as sleeves and belt. The skirt is two ruffles long, and the bodice is as low as satin can make it and as high as filet can carry it. It was difficult to find a place on the skirt for that white satin band,—but where there's a frill there's a way, Jennie had always been taught, so she promptly made use of her learning

White embroidered linon started out to be a gown, but, half-way down, found it could get no farther. So it called in the aid of white embroidered tulle, relying on its delicacy, and all was well that ended well. Black Chantilly felt itself perfectly capable of finishing the bodice, even unto the very waist-line, and the girdle was a rosary sort of thing of paillettes and blue beads

THE RACING SEASON OPENS IN NEW YORK AND PHILADELPHIA, AND SOCIETY PAYS HOMAGE TO H.R.H. THE HORSE







Four photographs by Reilly & Way

When Miss Carol Harriman met Mrs. William J. Clothier at the spring races of the Whitemarsh Hunt Club, at Flourtown, Pennsylvania, it was as though she looked in a mirror, their costumes were so much alike

(Right) At the races of the Whitemarsh Hunt Club, Mrs. Charles A. Munn and Mr. R. Penn Smith, Jr., were snapped while Mrs. Munn balanced on one of those versatile canes that becomes a seat on the slightest provocation

This and photograph below © International Film Service

The New York racing season opened in a blaze of glory late in April with the Rockaway Hunt Club races at Hewlett Bay Park, Long Island. (Left to right) Miss Marion Tiffany, Mrs. B. R. McKinney, and Miss Marion V. R. Kennedy were among the scores of enthusiasts who were present



Miss Ellen Mary Cassatt, daughter of Mrs. J. Gardner Cassatt, is obviously most intent on the mid-April Whitemarsh Hunt Club races



No clicking of cameras could cause these youthful devotees to turn from the horses at the Whitemarsh Hunt Club races. They are (left to right) Miss Eleanore Carpenter, Miss Ellen Glendinning, and Miss Edith Carpenter



A débutante of the near future, Miss Flora Whitney, daughter of Mr. Harry Payne Whitney, attended the Rockaway Hunt Club races



Lady Diana Manners, the youngest daughter of the Duke of Rutland, and sister of Lady Anglesey and Lady Elcho, is most versatile, for besides being accounted the most beautiful woman in English society, she is an actress, a horsewoman, and a designer. At the recent marriage of her brother, the Marquis of Granby, to Miss Kathleen Tennant, the niece of Mrs. Asquith, she designed the bridesmaids' gowns, and was one of the bridesmaids

Lady Diana's war activities have been many. Since the outbreak of the war, she has been actively engaged in Red Cross work in the English hospitals (in which costume she appears at the right) and in amateur theatricals for war benefits. On Red Cross Day, she became a saleswoman at Harrod's, where her department became so popular that it was necessary to charge admission to it. On this occasion, she sold a pearl necklace for a thousand pounds



Lady Diana inherits the mental acumen of her mother, the Duchess of Rutland, who was prominent in that circle of esthetes, "The Souls." Lady Diana has been said to turn a dinner party into an orgy of epigrams at the slightest provocation. In the medieval costume above, she appeared at a benefit in London this winter

AS MUCH AS "DIVINE" BELONGS TO SARAH AND "INCOMPARABLE" TO PAVLOWA, DOES "MOST PHOTOGRAPHED" BELONG TO LADY DIANA MANNERS

Photographs © E. O. Hoppé



Photograph by Rita Martin

MRS. IAN BULLOUGH

In London, as in Paris, all is charity, and it is to charity that London owes its opportunity to see again upon the stage the rare beauty of Mrs. Ian Bullough, who as Miss Lily Elsie was one of the idols of English audiences. Mrs. Bullough's recent appearance was in the charity performance of "Mavourneen," given at His Majesty's Theatre in London. Her husband, who is with his regiment in France, is a lieutenant in the Coldstream Guards

FROM A BIT OF COBWEB, WITH TUCKS SEWED BROADCAST, GREW A FROCK

FABRICS ARE BLOWN THIN AS GLASS AND YET THEY CLOTHE THE MODE



Helen Dryden once before drew a wide-striped summer frock for a Vogue cover. So chic were these wavering lines appearing and disappearing into folds that a designer designed a material to match, sports hats took it up and held it in high esteem, and who can count those who made frocks like this below, of thin green and white linen striped widely to fall into ever-changing patterns?

Delicate as a summer breeze, were a summer breeze pale pink, is the frock below, for it is all of batiste like cobweb, and pink from the sixth tiny ruffle on the hem to the first tiny ruffle on the collar, not skipping even the two tiny ruffles on the two tiny pockets. No, we exaggerate — the straight band belt is of navy blue grosgrain ribbon — blue, just to make the frock look pinker



The new colored organdies are like shadows of colors blown into the air. The frock above is of pale flesh colored organdy over a sleeved net lining of the same delicate pink, and here and there the organdy is embroidered with white, is fluted, is ruffled, or again is just its delicate self



MODELS FROM GRANDE MAISON DE BLANC

A U B O I S



She smiles. Now it may be that she smiles because the sun shines or because Lieutenant Off-On-Leave is walking beside her; but we believe she smiles because she is a Parisienne, and she knows we know it



"Vite!" cried the Parisienne, but as the camera man was American, she translated in quaintly broken English, "Make it snappy!" and he did



In the last issue we showed Mlle. Lancret walking in the Bois with her umbrella; this issue we show her walking in the Bois with her umbrella, as obviously she is not walking with the gentleman at her right



Who fears to tilt her hat eyeward? A fraction more to left, or right, or back, and would she be as smart?



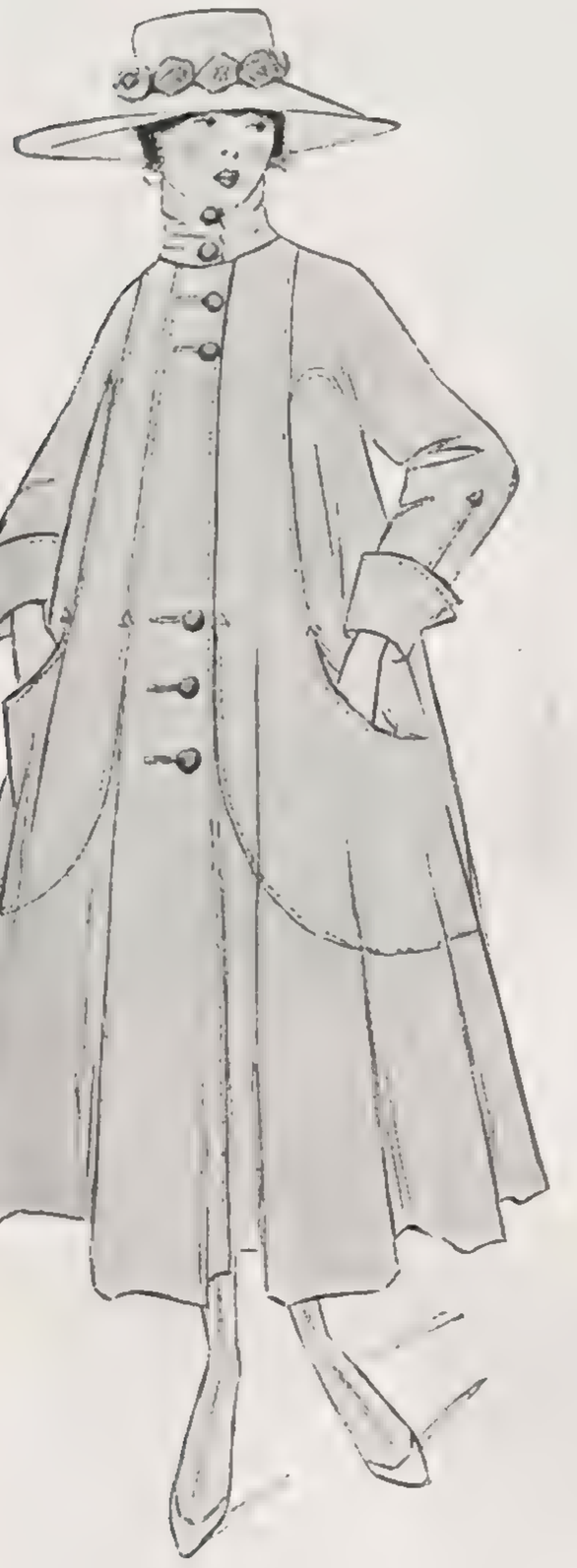
The public must turn out—for whom? The man at the right is Sem, whose skilful pencil has lost none of its cunning but whose heart finds little to caricature these days; at the left is Paul Helleu, painter and chevalier de la Légion d'Honneur; and in between are Parisiennes clad in the uniform of war-time Paris—serge



Seric s-minded, unescorted, and afoot on business bent—these are the three graces of the war-time Parisienne

GEORGETTE AND LELONG OFFER TWO PRACTICAL (BUT NOT TOO PRACTICAL) INDUCEMENTS TO TRAVELERS

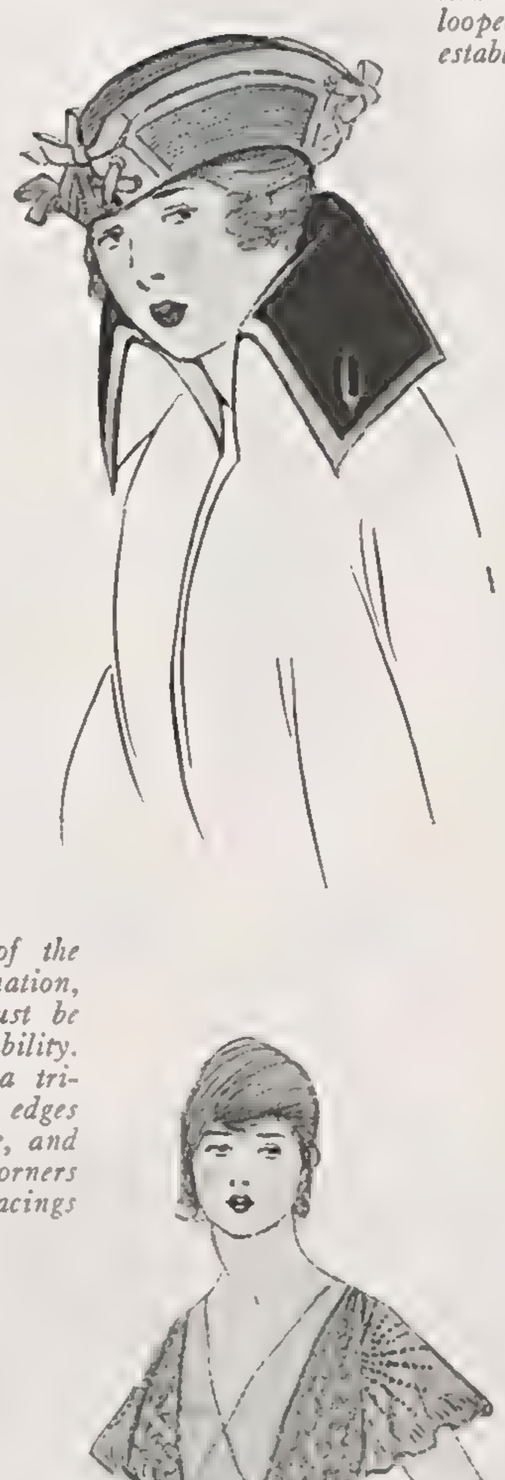
CARLIER DESIGNS A HAT FOR MILITARY COATS—BOURNICHE MEETS THE DEMAND FOR BLACK FOR EVENING



Traveling coats have been known to make a brave showing at a fashion parade and an equally grave showing on a dusty motor journey. Georgette designs one which claims impeccability on either occasion, or both. It is of gray beige covert cloth with capacious pockets; the buttons are horn



Does she boast descent from an Indian princess? Then her claim will be doubly credited if she parts her hair evenly and draws it demurely down over her ears, even as her Indian ancescestress did; and a double strand of beads, banded and looped, will further tend to establish the relationship



If her coat be of the military denomination, then her hat must be of equal serviceability. Carlier designs a tricorn of red straw, edges it with red suède, and laces the three corners with red suède lacings



No, she is not a general about to inspect her troops "Somewhere" in France, although her attitude might suggest it, and her coat (Lelong made it of green gray mixed woolen stuff and trimmed it with green leather) might further that first impression, for it is a most military coat both as to cut and to color



Paris always produced a bounteous supply of black evening gowns, even in the days of peace, and now a black evening gown is indispensable. Bourniche designs this gown of tulle embroidered in black and banded with satin embroidered in pearls and paillettes

BOUÉ SŒURS BRING FROM PARIS TO NEW YORK

THEIR PARIS SIGNATURE—A TINY BRIGHT ROSE



To these artists the blatantly new is the flagrantly vulgar, and when they make a linen frock they prefer the linen delicately yellowed, as if by time. Such linen was used for the frock above and its coat at the right, and upon the linen was laid a design of heavy, colored, Cretan linen-lace. The waist is of net, delicately yellowed and finely tucked, and half-wreaths of varicolored roses are assigned to it



The jacket of the frock at the left has, though a brief, a gay career. On the beige linen is laid Cretan lace, a revival of an old lace made in Crete, in which colored linens, rose, blue, green, yellow, are sewed to the linen ground with colored threads to match. Between the open collar peeps to view a Boué half-wreath in the colors of the embroidery



Over the jacket of the blue broadcloth suit just at the right turns the embroidered white batiste collar of this embroidered white batiste blouse; and between the black silk braided jacket fronts appears this wide black satin band edged with turkey red watered ribbon. Then from habit a trio of red roses became attached to the low collar



The designers started in the morning a perfectly straightforward, up-and-down, box-plaited skirt, but after reading the war news they decided to use for it broadcloth in "spahi blue," which is a Turkish word and a Turkish blue and inspired turkey red pipings on pockets and between the braided jacket fronts; then they drew in the hem and the skirt looked quite like spahi trousers. The blouse is at the left



The frock proper is of purple taffeta shot with blue; and below its taffeta-ness is a flounce of black and purple chiffons veiled with black Chantilly lace, and black net flounces the sleeves below their deep puffs. Below a tiny white batiste vest, embroidered, are streamers of black velvet ribbon, held to the gown and to the Boué house by roses, red, purple, and — this is the French of it — pink



Everything that can be said has been said about the full coat, the fuller coat, and the fullest coat; but all this has left unsaid the praises of the Boué-full coat. The expanse of this is rajah brown broadcloth and gros de Londres, caped, collared, and sleeved, with a little line of gold braid about the collar; the house signature is found in the little rose and gold flower upon the right coat lapel

IN LONDON, ETHEL LEVEY AND LUCILE MAKE "FOLLOW THE CROWD" A SUPERFLUOUS ADMONITION

Two magic words are the open sesame to the heart of London; they are "Ethel Levey." All London flocks to worship her and to make the nightly ceremony more impressive, she wears these Lucile costumes. This at the right is of flowered black taffeta, with "Lucile" writ large on its flesh colored, green-ribboned bodice, and its fur-edged lace fichu



Here's a new bond between England and America. The costume Olive Thomas wears in the "Midnight Frolic" and the costume Ethel Levey wears in "Follow the Crowd" are synonymous, save as to color. The Ethel Levey version starts—rather late—with a gold bodice and develops into a sapphire overskirt, festooned over a gay pink skirt. The fur-bearing boots, the gloves, and the plume are green



The adored of all London, Ethel Levey, can do no wrong. That makes it easier to explain this costume. The black pantalets are sewn thick with sequins, and the flesh colored bodice flashes with rhinestones. Blue and silver brocade, edged with cerise, is slung over one shoulder and tied on one hip, and the gray net overskirt is splashed with strange pink flowers. In these United States, the costume has appeared twice over. The Dolly Twins wore it—or, rather, them—in the tired business man's paradise, the "Midnight Frolic"



This black net petticoat was just an excuse—and a transparent excuse, at that—for three frills of navy blue grosgrain ribbon, splashed with red roses and green leaves. The underbodice, to speak of something close to its wearer's heart, is of pink ribbon, lace, and tiny roses



It isn't anything to speak of, when one stops to analyze it—a fog of white chiffon, with a haze of white net over it. There are edges, mostly fluted, of picot-edged pink ribbon and, for no reason, corded net pockets. A bit of net and pink ribbon caps the climax



Photographs by Ira L. Hill



A white Georgette crêpe cap came to the conclusion that a row of white beads was a happy ending. So it turned its back on its frill and its blue ribbon and devoted itself to putting up a brave front—a square of bead embroidery

White satin was the beginning of things, and over that came white chiffon edged with gold-embroidered cloth; over that, again, there were frills of Valenciennes; and over those, finally, there was more gold-embroidered cloth, which went almost to the length of being a train

MARIANNE BUZENET TURNS HER ATTENTION TO WOMAN IN HER HOURS OF EASE

LELONG PREPARES FOR SUMMER BY TWO FROCKS, A SUIT, AND A COAT—SUZANNE TALBOT SEES SPORTS AND TRAVEL IN TERMS OF HATS



When a blue serge coat with white trousers is one of the few changes permitted to man, it does seem a bit unkind for woman to commandeer it; but in white cotton skirt topped with blue serge, wouldn't man himself forgive her?



An extremely jaunty sports hat of black and white satin ribbon is swathed (perhaps for the purpose of greater security in aeroplaning), in a voluminous white chiffon veil



A traveling hat which will resist the ravages of travel is of brown glazed straw, trimmed with stitched bands of brown leather which begin and end in tortoise-shell buttons



Originally it was a Quakerish little frock of gray taffeta; but about the time the last button was on, Lelong decided to add dark blue taffeta in flounce, band, collar, and cuffs; so it forgot its Quaker ways and became most up-to-date



There are days, even in the heart of summer (especially if summer means the North Woods) when an all-enveloping cloth coat is a necessity. This beige cloth coat (right) is most generous to questions of length, breadth, collar, and buttons



The wise couturier has always known that a black and white costume is incomplete without a gay touch of color to relieve the monotony of its existence. This black and white suit (left) owes its gaiety to red faille at belt, cuffs, and collar

FASHIONS WHICH REQUIRE NO OFFICIAL LABEL TO ESTABLISH THEM IN SOCIETY



A sports hat that would have converted even Lydia Languish into an enthusiast, is of yellow and white plaid voile with the under side of the brim of yellow hemp. The band and the rosette are of white picot-edged ribbon with a yellow button (for suffrage, of course,) in the center



A concealing hat if she be diffident to-day or an irresistible hat for to-morrow's flirtation, is this leghorn crowned with white ribbon above a brim of white French crêpe stitched with white yarn. Red and yellow silk apples, green-leaved, sun themselves on the slope of the languid brim



Maud came out of the garden, for her flower basket was sufficiently flower laden to complete the pretty picture. Her hat of dried grass straw is embroidered in green raffia and trimmed with a cluster of red, orange, and wine colored cherries. The basket matches the hat, both in coloring and in charm. Three hats and basket from Burgesser



No wonder she twirls the tasseled ends of her tie so nonchalantly, and tilts her nose disdainfully, defying the tempered and distempered winds of summer, for she wears a coat of navy blue faille, lined especially for windy days with blue silk spattered with great white dots, topped with a cape to flutter, and held most firmly to her by triple tucks



No sane woman will deny the necessity of the summer suit, but drab necessity assumes the fairer hues of luxury in this suit of king's blue faille, which has collar and cuffs of white batiste banded with blue, stitched in yellow and blue, and embroidered with large yellow circles. This suit and the coat at the left from Weingarten and Jenks

THERE ARE HORSES IN ENGLAND STILL UNREQUISITIONED, AND WHERE THERE'S A HORSE THERE'S A RIDER, AND THE SMARTEST OF RIDERS GO TO BUSVINES TO BE HABITED



For cross-saddle riding informally in city or country, the smart Englishwoman wears a yellow straw sailor, and beneath the coat of the whip-cord habit is a tucked silk shirt and a stock with a gold scarf-pin



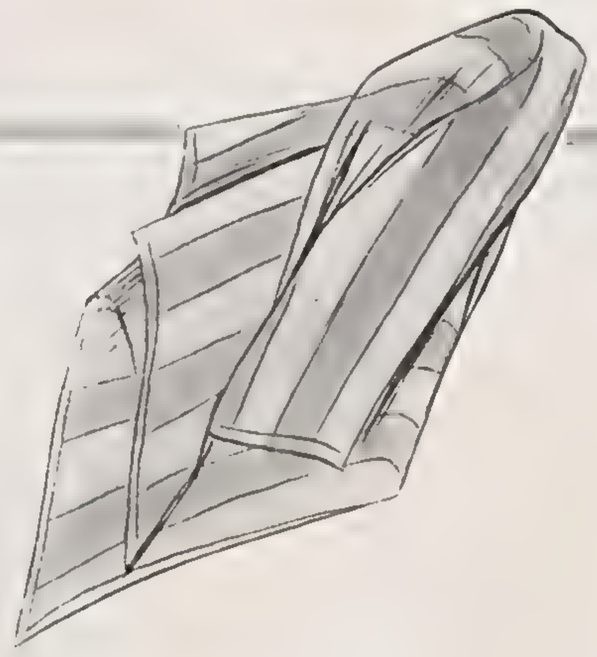
The bowler is very correct and "English," and is used for side saddle riding. It may be straight of brim; but would one be very smart, the brim is rolled a trifle and is less than two inches wide

A very new habit at this smart London habit-maker's is of gray whip-cord, fastened with green bone buttons. A velvet collar makes the habit distinctly for dress riding, and for such a habit melton also is an excellent material

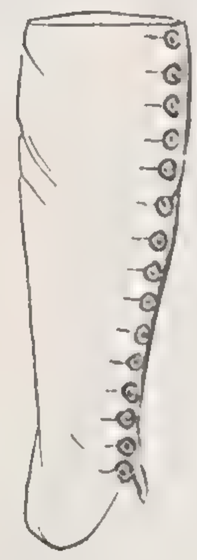




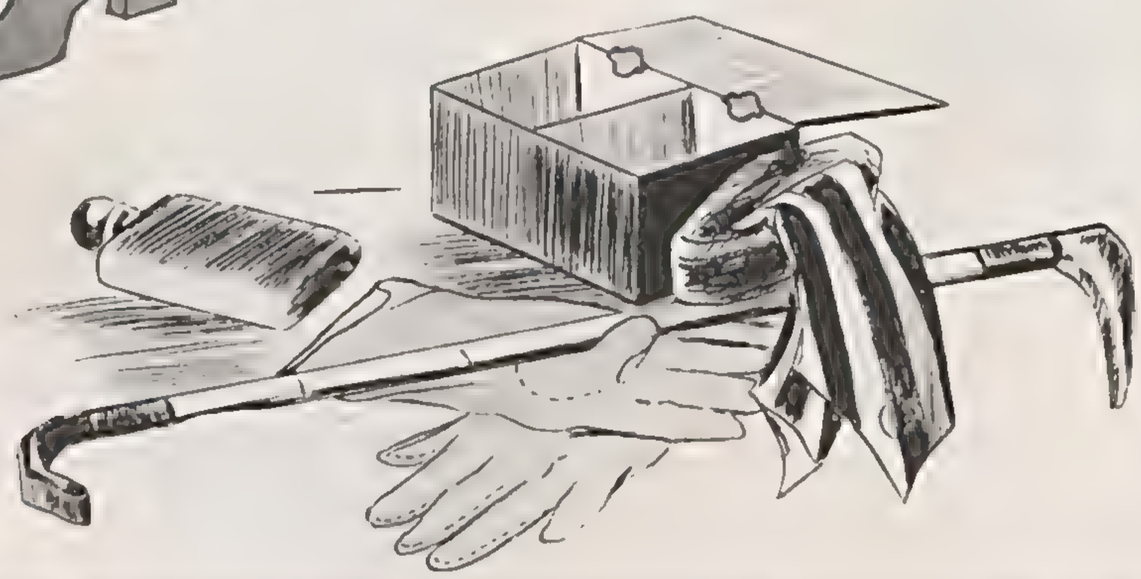
Brown calf riding boots are for those who answer the call of "boots and saddles" as it sounds on the far-reaching country estates, and nothing newer is to be found in London than these at the right



The very new, very dashing, very correct hunting handkerchief is of striped silk—and not finely striped neither



A fifteen-button white canvas gaiter, such as is shown at the left, is entirely correct on the hunting field, and it should be welcomed on the score of its smartness as well as for the comfort it brings the rider



English fields are not so gay with hunting pink as of old, and even they who ride must often ride in khaki; but the flask and the nickel-plated sandwich box fill a need the war can not change. It was long ago decided that no rider can be correct without a smart crop, and this at the left is one of the most approved type of crops

A BRILLIANT HOME FOR A BRILLIANT ACTRESS



Captivating as its owner is the Manhattan Beach home of Kitty Gordon; it was decorated by Baron de Meyer. For her daughter, Miss Vera Beresford, is this charming room (above) with painted walls of pale azure, and silk window-hangings of the same shade frilled with lavender to match the lacquered furniture. Rose are the muslin drape ies, the satin cushions of the cane-backed chairs, and the soft rugs

Probably walls of white alpaca paneled with black tape never happened before, but Miss Gordon's own boudoir (below) makes one feel that they are certain to happen again. The bed is lacquered in white and has a cerise velvet coverlet, and its white alpaca hangings bear a fringe of red and royal blue, while the curtains at the window are of white alpaca, embroidered in black and lined with cerise





The corner of Miss Gordon's room (shown above) displays a deep blue tape following a black tape to form the molding. The carpet is black, and the furniture lacquered white. The cerise velvet chair is cushioned in velvet, blue and white, centered with seven red velvet cherries

Photographs by John Wallace Gillies

THERE IS NO TALE-BEARER LIKE THE HOUSE, AND HE WHO MAKES THE TOUR OF IT KNOWS ALL OF FAMILY STANDARDS THAT NEED BE LEARNED

THE discussion of furniture and furnishing leads direct to the realm of intimacies, for furniture always talks (and sometimes talks too eloquently) of family standards. To discuss the details of a private house is to penetrate to the mysteries of temperament; so much is the house an expression of those who live in it.

We may talk earnestly of periods in furnishings, but the home interior wears inevitably the character of its owner. The front door and the entrance hall may be a blind to the world, an excellent bluff, a pure creation of a decorator, but no observing guest can reach the drawing-room without finding his bearings, and once he has been permitted to make a tour of the house, he has learned all of the family history that it is well for any one to be told.

(Continued on page 126)



Photograph by Tebbs

The hall should be simple in design and but sparingly furnished. The tactful host has no desire to overwhelm the coming guest with the richness of his possessions, nor does he wish to place before all who knock at his door the most beautiful of his household treasures



Photograph by H. N. King

The great old houses of England stand in a class by themselves,—the very highest class in intimate and personal furnishings, for they have for centuries been inheriting charms and traditions. Conditions foster there the house built to be lived in by one family and to keep its traditions



Photograph by Johnston & Hewitt

The entrance door is the barrier against the outside world and all its annoyances. It should have the appearance of being an efficient barrier and the air of standing guard over things which are well worth its protection



Photograph by Pach Brothers

The small or the medium-sized house in America is much more consistently planned and is better furnished than the house of corresponding type in England. Thus we somewhat counterbalance the superiority of the great houses of England, and thus we shall in time, no doubt, develop our own national personality in furnishings

GOWNS THAT HAVE CUT *a* PATTERN *for* HISTORY



Mrs. Dolly Madison, a Quakeress at heart, disapproved of the godless fashions of the early Empire period, which accounts for the scarf folded in Quakerish fashion

Maria Hester Monroe was the first White House bride. Her gown (not her wedding gown) is draped up to the last minute in the fashion of ninety and six years ago



The wedding gown of the exhibition belonged to Harriet Lane, a niece of President Buchanan. The skirt is fashionably "tabbed," and her wedding veil is thrown gracefully over her shoulders

Mrs. Sarah Angelica Van Buren presided over the White House festivities in this regal gown which measures (around the hoops, of course) six dark blue yards of velvet

Mrs. James K. Polk, she who tabued dancing and wine, wore this Victorian gown at the Inauguration of her presidential husband. It was truly fashionable—Worth made it

THE United States National Museum at Washington has some very stupid collections which remain unvisited year after year, except possibly, in rare instances, when a professorial person enters in search of more professorial knowledge. It now has something of real interest to offer, something which will appeal to the heart and pride of every woman—the original costumes worn by the mistresses of the White House from the time of the first presidential administration to the present, as well as many other historic dresses; and, in many instances, though hanging in side cases, they throw even more light on the history of dress than the gowns worn by the First Ladies of the Land, which, draped on ivory colored plaster manikins, occupy the central position. No attempt has been made to obtain a facial resemblance to the women whose gowns are exhibited; indeed, all the faces have been made from the same model, but in each figure a very careful study has been made of the coiffure, which represents the style of the period and is in harmony with the costume.

FIVE EPOCHS OF DRESS

Five epochs of dress are shown in the photographs at the top of the page. The first, represented by a gown which belonged to Mrs. Dolly Madison, is of the early Empire period, and was worn sometime during the years of her husband's administration which lasted from 1808 to 1816. It is of yellow satin, brocaded in silver sheaves of wheat. The basque is short-waisted, cut low in the neck, and laced up the back. The over-skirt, which is trimmed with Valenciennes lace and ends in a sweeping train, opens in front to display a white satin petticoat embroidered in pink roses, blue morning glories, and white cherry blossoms. It was with reluctance that Mrs. Madison discarded the somber dress of a Quakeress, after her marriage to James Madison, for an attire better suited to the rôle she was destined to take as a social leader; and this fact probably accounts for the lace scarf which is modestly folded in Quakerish fashion over her shoulders. The short detachable sleeves are made of gauze furbelows, caught up at intervals with picot-edged ribbon, and indicate a time in the history of fashions when women seemed completely lost without the use of this flimsy material. Indeed, it was regarded as so important an accessory that it was used for everything, even for the head-dress. It was a contemporary of Mrs. Madison, who, in writing to London for certain articles of dress, closed the order with the words, "The shoes can be spaired (sic) if something must be forebornne, or even the broadcloth, but I must have the gauze."

When these dresses were first assembled at the National Museum, no dress belonging to Mrs. James Monroe was obtainable, and a costume of her younger daughter, Maria Hester, the first bride of the White House, was substituted. It is an interesting example of the Louis Seize age, a sky-blue silk made with a Watteau plaited back. The skirt, composed of two deep flounces, is scalloped and embroidered in golden straw in a pattern representing sheaves of wheat. Strange as it may seem, even men wore their waistcoats decorated with this straw-work, and no amount of ridicule destroyed a liking for it, for the very human reason that it was becoming. The manikin representing this sixteen year old White House bride of ninety-six years ago, who married her cousin, Samuel

(*Continued on page 104*)

AS SEEN *by* HIM

THE Philistine has the advantage over better people sometimes; when he does not care for the things he should care for, he does not discipline himself. And on the subject of travel and sight-seeing I am willing to be held a Philistine. No matter how ignorant I become through cutting myself off from this democratic gaping at the world, I am willing, more than that, happy, to retreat to the country and remain there.

Of course, now that real summer is come I do not seem such a Philistine, but in that I profit not by merit, but by season. The rest of the world may journey to the end of the world, if they will but leave me behind.

THE ENCROACHMENT OF DEMOCRACY

I have acquired two new neighbors who have turned out so charmingly, that if all newcomers were like them, I should not mind the encroachment of democracy. They are young men who have builded near me a prim cottage of an old-fashioned style yet without pretense of a "period." It is just ordinary New England and Long Island white. It has no sloping roof, no smack of the colonial. They have set it in a wee garden, bright with old-fashioned flowers.

I took a cup of tea with them in a dining-room, small, indeed, but deliciously cool, with its cream walls and is dainty white muslin sash-curtains. The room was most simply furnished. Against one wall stood an old Normandy cupboard, the doors of which had been taken off to show shelves lined with a white material with just an old-time edging of a kind of Irish lace. The cupboard was filled with antique silver and willow ware. The table in its rest dress—it was a long and narrow, dark wood refectory table—was covered with a gay India shawl. At each end was a square jade-green pot in which grew a small clipped box tree, and in front of these stood two three-branched silver candlesticks. Against the sunlight of the window was a large crystal bowl filled with bright yellow blooms. I thought the place delightful, although the table did look a bit as if it were set for some sacrificial rite. These new neighbors of mine are an illustration of the fact that people who do things and think things that are original are excellent as a change of social diet, even if there is about them a hint of the Futurist, a suggestion of "our little circle," and a breath of Hermione.

THE MADDING CROWD LESS MAD

In town, far from Arcady, there are miles of streets of houses closed for their annual summer sleep, a deserted and silent region as depressing

(*Continued on page 104*)



Photograph by Arnold Genthe, New York

MRS. BENJAMIN S. GUINNESS

Mrs. Guinness returned from Europe in the early part of April, and her return marks for artists and for society, again, the delightful Tuesday evenings of her salon. Mrs. Guinness is herself an artist of ability, and has also a notable skill in interior decoration

HOSPITALITY SHOULD NOT BE FATAL

The Etiquette Books May Be Counted On to Remind Us, as Guests, Not to Eat with Our Knives, and, as Hosts, to Provide the Guest with a Napkin; but the Subtleties of Genuine Hostship and Guestship Are Bred, Not Read

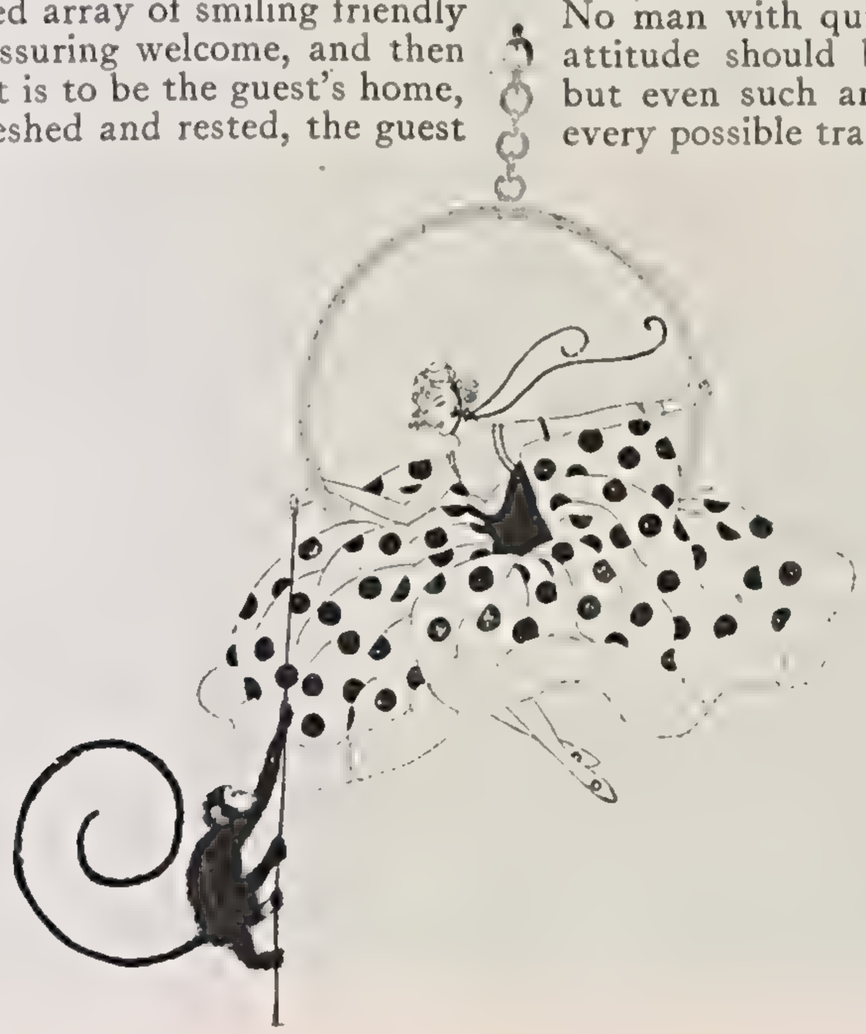
ARMED with an etiquette book of recent vintage and a moderate amount of common sense and social tact, the newest and almost the crudest climber may hope to pass in safety the ordeal of the week-end visit. Such short-term hospitality can be reduced to formal rules. However, book manners, like book farming, are apt to seem a trifle odd to those who really know, and the etiquette books are too often annoyingly voluble upon matters of small importance and disappointingly silent on delicate and difficult essentials. Perhaps the good visitor is born, not made, and certainly good hostesses and the houses where one may visit in serene comfort are apt to be those with a long tradition of intimate and liberal hospitality. There are houses appointed with servants and everything else palatial, where the simplest of guests may feel at home. On the other hand, there are hostesses who have never learned that the display of jewels and the multiplication of servants do not create a hospitable atmosphere. After the deadly dull formality of some elaborate houses, pleasant is that story of the painter who came to dinner at Alma-Tadema's exquisite home and called up the marble stairway to his host, "Fetch down a pair of scissors so that I may trim my cuffs." One would know that in Alma-Tadema's house the atmosphere was as hospitable as that of the shabbiest Virginia plantation house that has survived the war.

SOUTHERNERS are apt to be good visitors and admirable hosts, because they have the tradition. The loneliness of widely scattered plantations first made southerners hospitable, and not even the servantless poverty of the period immediately after the Civil War sufficed to banish the tradition. It has been said that a single letter of introduction would procure a man hospitable entertainment everywhere from Baltimore to New Orleans. There is something relaxing in the very reception of a guest at a southern house which hosts and guests everywhere would do well to emulate. The visitor arrives toward evening, perhaps; the friendly gloaming itself lends a touch of adventure and romance to the arrival. Then there is a gush of warm light as the hospitable door opens, a glimpse of a blazing log fire as the guest passes toward the stairway, and, with these inanimate manifestations, a confused array of smiling friendly faces, a mixed murmur of reassuring welcome, and then the quiet of the airy room that is to be the guest's home, if for only a day. Later, refreshed and rested, the guest comes down to the drawing-room, and the visit is auspiciously begun. Unfortunately the serenity of the first hour of a visit, be it in the south or in the north, often includes the very last serene moment of the entire visit.

YOUNG folk are apt to be a little over-eager as hosts or as guests. Too often, as hosts, they organize a formidable plan of entertainment and mercilessly execute it despite the ill-concealed distress of the daily wearying guest. The sanitariums are always full of guests who have been over-entertained, and some foreseeing persons have been known to arrange for rooms at the rest-cure upon accepting an invitation to particularly arduous houses. But it is laid down in the etiquette books that not even the weariest guests should frankly go at once from the door of their hostess to that of the sanitarium; and hosts should remember that hospitality should not be fatal.

AS it is the duty of the hostess to make the guest forget he is not at home, so it is the duty of the guest never to yield entirely to such amiable blandishments. The guest who manages to be always at ease without ever quite assuming that he is at home is the welcome guest. No matter how rich the house, the tactful guest does not needlessly call out horses or motor-cars, nor disregard meal hours, nor multiply the work of servants, nor in any way assume to change the order of the household. There are houses where the host seems glad to have his guests do any or all of these things, but even the most privileged guest does not avail himself of all his privileges.

THERE is another pitfall which the privileged guest must avoid. Men and women much in demand as guests need to be singularly tactful and self-effacing, strictly observant of the limitations set for the well-bred guest if they are to avoid taking on the touch of the professional visitor. This misguided person commercializes hospitality; he regards his suave manners, clever stories, and ease in dancing as entitling him to so many weeks at this or that country house and takes as his due reward all its accompaniments of horses, motors, yachts, unlimited amusement, and whatever other luxuries wealth can supply,—to say nothing of board, room, and lodging. No man with quite the nicest notion of what a guest's attitude should be can become a professional visitor, but even such an one can not be too careful to avoid every possible trace of professionalism.





Photographs by John Wallace Gillies

The studio, designed by Chester Holmes Aldrich, is itself an inspiration. Two slim cypresses stand out in bold relief against the white stone background. There is a loggia, designed by Paul Chalfin, from which one enters the hall, the work of the late Howard Cushing. Mrs. Whitney's bedroom was designed by Robert Chanler; to call it unique is mere redundancy. In the studio proper, Maxfield Parrish revels in deep color

The garden is arranged with the Italian formality that verges on severity. Through it runs a busy little brook, flanked by quaint paths of old, moss-grown flagging. In the brook there is a fountain, and at the back, steps lead to a vine-clad shelter. Huge terra-cotta vases relieve the heavy masses of dark foliage, and flowers are everywhere contributing gay color. The garden was laid out under the direction of Rawlins Cottenet

The shelter at the back of the garden has a red flagstone porch, on which chairs are invitingly placed. A high brick wall surrounds the entire garden, cutting it off so that Mrs. Whitney may have the quiet in which her best work is done. Though she has several times received honorable mention at the salon of the Société des Artistes, in Paris, Mrs. Whitney is perhaps best known for her "Fountain of El Dorado" at the Panama-Pacific Exposition, for the fountain in the Pan-American Union building, in Washington, and for the group representing "Force" and "Nature" in the Hotel Belmont, New York. She has recently completed her Titanic Memorial, which is to be erected in Washington

MRS. HARRY PAYNE WHITNEY'S STUDIO, IN THE HEART OF THE WHEATLEY HILLS, IS A DREAM-HOUSE, SET IN A DREAM-GARDEN



Photographs by H. N. King

In the brief intervals of war-relief work English-women are taking up—farming, it may be, or decoration. Mrs. Hwfa Williams, in addition to her war-relief work, has "done" her country home, "Coombe Springs," at Kingston-on-Thames. London knows Mrs. Williams as a charming and talented member of the old Court circle of King Edward VII; New York and Washington remember her visit here as the guest of Mrs. John Astor Mrs. Williams has combated the gloom of the English winter by the gaiety of her home. The dining-room above, in the ornate Italian style, seems full of the sunlight of Italy. The golden yellow tapestry makes sunshine for itself, reflecting its glow again in the warm colors of fruit in old dishes of Venetian glass on the refectory table. Color is again the note in the conservatory, below. Hangings, painted by Mrs. Williams, lighten deep-beamed ceiling and tiled floor



A boudoir of eastern brilliance is this above, though in the heart of an English country house. The room is paneled to the ceiling and is painted a triumphant and audacious fire-cracker red. The panels are set with Chinese mirror-pictures painted by Mrs. Williams, and eastern rugs and silks, occasional fantastic bits of Chinese furniture, and bibelots of ivory and jade heighten this orientalism



MRS. HWFA WILLIAMS HERSELF DECORATES HER HOME AT KINGSTON - ON - THAMES

A SHOPPING TOUR IN THE FAR EAST

The Metamorphosis of a Traveler into a Collector of Charms, Laces, and Ivory Elephants—A Record of Dealings with Brahman, Buddhist, and Parsee



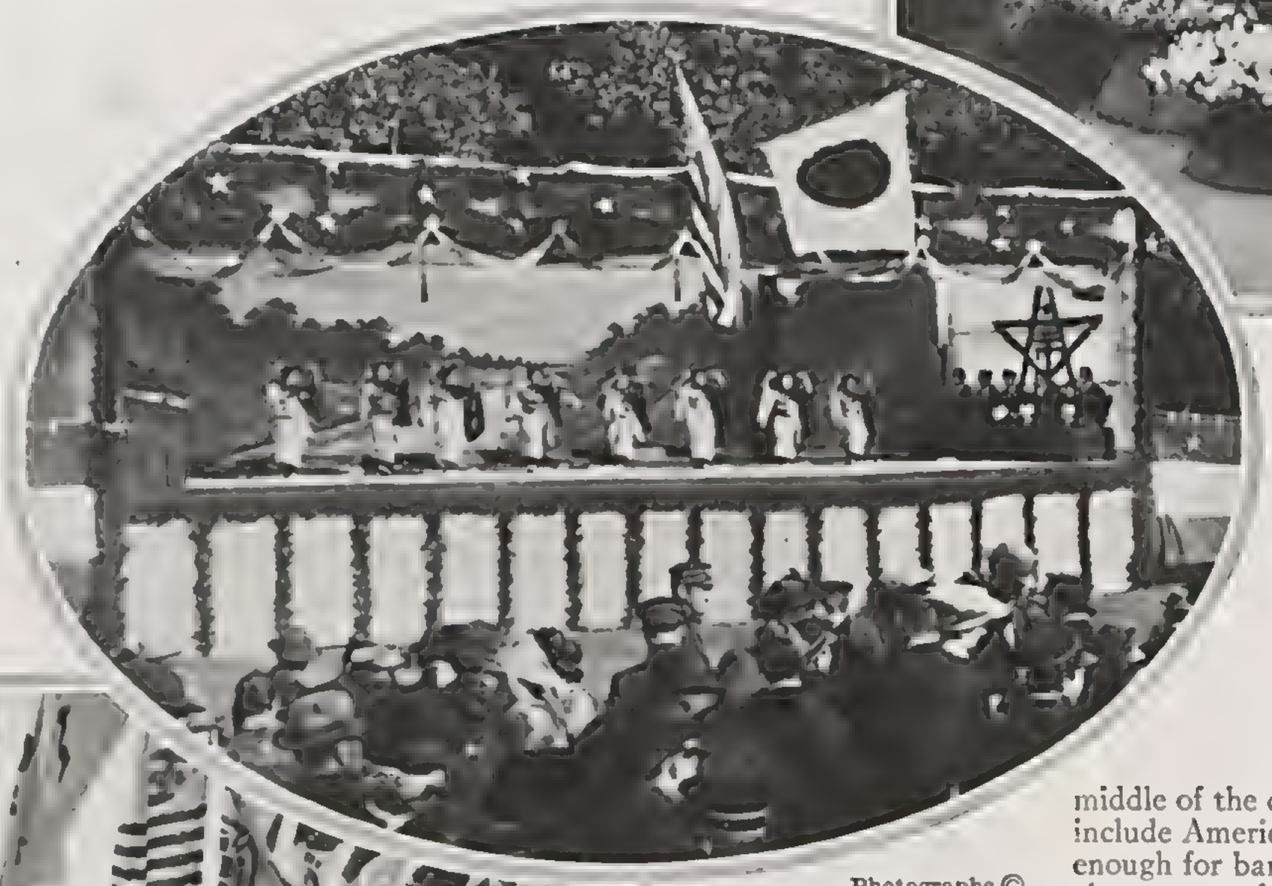
NO one knows just how it happened; it may have been the Madeira wine at our first port, or a winning game at Monte Carlo, or the tropical climate, but some subtle power changed us from a sober-minded company of travelers to collectors of beads, embroideries, and ivory elephants. One and all, we had departed from New York bent on nothing more nocuous than mental improvement; but by the time we had traveled eastward to Port Said, our journey had deteriorated into a shopping tour. We bought all kinds of things from all kinds of people in all kinds of places; we had shopped on the street and in hotels; and we still hoped to shop from rickshaws, and even in temples and tombs. We had bought things beautiful and ugly, cheap and expensive, genuine and imitation, things we could pay for and things we had to send to America C.O.D.; but withal, we were experiencing the joy of buying articles in their native environment,—Madeira wine in Madeira, grapes in Malaga, and lace in Malta; and we were looking forward to buying tea in Ceylon, hats in Manila, cashmere in India, and mandarin coats in China.

WITH "ABDALLAH"

From Port Said we went on to Cairo, led by visions of Egyptian articles, and found there a guide, a faithful "Abdallah." He had merchant friends, and he guided his prey to them. The day's purchases consisted of two fly brushes, three strings of beads, and a package of post-cards. The following day was scarcely more successful, for it brought Moses in the bulrushes for a watch charm, the hand of Fatima for a bangle bracelet, a gold "key" to the Nile on a little neck chain, the Pharaoh who oppressed the Israelites (in his mummy case) for a pencil holder, and a scarab from the royal tomb for a ring.

As we sailed on east of Suez, we had financial dealings with Brahman, Mohammedan, Buddhist, Soothsayer, Shinto, Hindu, and Parsee, buying whatever their religion would permit them to part with for our unblessed coin. The bargaining went on from morning until evening, interrupted only by the Mohammedan call to prayer.

The native Bengali say that only Englishmen and dogs go out in the middle of the day in India. Hereafter they may include American shoppers, for no day was long enough for bargaining and buying, and our purchases ranged from toe rings to prayer wheels, from ivory elephants to gorgeous amethyst necklaces. The Hindu is not an agreeable salesman, for he has no sense of humor. He salaams occasionally and calls the feminine world, "Memsahib," but at heart he is not a suffragist. He has a great advantage over his perspiring customers, for he can wear few clothes and yet look dignified; one learns to sympathize, in this land of perpetual sunshine, with the religion of the Jains, which enables them to go "skyclad."



Christmas Eve brought the shoppers to the flower market in Hongkong. The "heathen Chinee" has no "honorable manners" like his Japanese neighbors, and is as silent as the Sphinx, except when asked the price of his Christmas wreath; then, with an oblique glance of appraisal, he answers, "One dol' Mex"



Photographs © Underwood & Underwood

And after the day's shopping was over, there was a trip to Suwa Park, just outside of Nagasäki, where dainty little geisha girls, very solemn and very willowy, danced their picturesque dances. As they sang it seemed a chorus of bird voices, and when they had finished they bent their heads reverently to the floor

Japan is the shopper's paradise. Whether this is due to the exquisite fabrics in the shops, or to the price at which articles may ultimately be purchased, or to the honorable bows and "Banzais" and "Ohyos" and "Sayonoras," accompanied by tea and rice-cakes and smiles, who could or would say?

IN THE PRESENCE OF BUDDHA

At Rangoon we shopped in the temples, and there, in the serene presence of hundreds of stone Buddhas at the great Shwe Dagon Pagoda, we bought some "tinkly temple bells" and "whacking white cheroots," in remembrance of Kipling; and later we gave a flower offering to the Sleeping Buddha, before whose statue the yellow-robed priest was burning his paper prayers.

It was with great joy that we saw on our arrival in Hongkong on Christmas Eve, a banner which read, "Welcome; Antiques and Curios." We could hardly wait to view those antiques and curios, and started out that very night in the rain, drawn by rickshaw men in their rainy day costume of straw skirts and coats and wide hats. Two hours later we returned to the ship with rice-paper Christmas cards, kingfisher jewelry, carved ivory balls, jade (real and imitation), and Christmas wreaths from the only flower market we saw in the orient.

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"And then, suddenly—how, I have never discovered—a manikin appeared. She was a tall, Titian-haired person, with that expression of Oh-Lord-another-day-to-get-through that they all seem to cultivate"

A WORD TO THE WISE WIFE-IN-WAITING

I NEVER really mean to be late. I always start early enough, quite ridiculously early, in fact. I take particular pains to see that my watch is correct. I allow myself plenty of time to reach my destination, and accidents never befall me on my way. Yet the fact remains—do you believe in Fate, too? —that I am almost invariably late for my appointments with Anne.

This particular day, we were to meet at the Plaza. Anne had decided that I needed more dinner conversation, so she was going to take me to the exhibition of Matisse paintings. Really, you know, I'd been looking forward to it, thinking, of course, that while Anne looked enraptured upon the handiwork of M. Matisse, I might gaze uninterrupted upon Anne.

When I rushed panting into the Plaza, there stood Anne, impatiently tapping the floor with her little spatted foot.

"Instead of going to the exhibition," she said, with true wifely disregard of my "Er-er-er" of apology, "you shall be punished for being late. You shall come with me to Vane's, while I buy gowns."

I stammered something about going to Vane's being a charming adventure, not a punishment. It was a wrong move on my part.

THE AWE-INSPIRING HOUSE OF VANE

"Very well, then," said Anne, "I shall have to think of something else. Ah, I know. If you had been only ten minutes late," she went on, glancing at her wrist watch, as we turned down the Avenue, "they would have been allowance-gowns. But you were twenty minutes late. Therefore they shall be gift-gowns, from you."

I smiled gamely, and we walked a few blocks in silence.

"It's down this street," said Anne, stopping at a certain corner. "We'll have to cross over. Heavens, will this line of limousines never stop!"

"The world is so full of a number of cars,
I'm sure we should all be as happy as czars,"

I murmured, optimistically, but Anne made a dash between a Rolls-Royce and an Austrian Daimler, and didn't hear me.

Vane's is a large old-fashioned house in the middle fifties, not far off the Avenue. There is no name on it, and from the outside, like all those old brownstone houses, it has a positively mid-Victorian atmosphere of stifling respectability. It looks just the sort of place one's maiden aunt would live in.

I followed in Anne's confident footsteps up the brownstone steps and through the door held open by a powdered footman. I fancied I caught a gleam of pity in his respectful eyes, and I became conscious of a violent desire to go home. I conquered it, after a short sharp struggle, and went up the broad black-carpeted stairs in Anne's wake.

The whole interior of Vane's is done in black and white. It takes one some time to realize this, so little does one notice the absence of colors. That it is neither obtrusive nor monotonous is mute proof of the genius of whoever carried it out. It made me a bit thoughtful. I seemed to see this quietly expensive artistry reflected in the bills of its patrons.

AN ADDENDUM, HOW IT FEELS

We passed several large rooms, a-hum with the soft voices of women. There was absolutely no suggestion of anything so crude as business, —in fact, my impression was that we had strayed into a reception by mistake. It was only when we passed a room the door of which opened suddenly—and then slammed shut still more suddenly—and I had a fleeting glimpse of heaps of dazzling fabrics, and a more fleeting but no less interesting glimpse of a manikin in her hours of ease, that I realized we were in a dressmaking establishment.

A pretty little woman sprang at Anne with a cry of pleasure and, clinging to her arm as if to prevent escape, led her to a small empty room. I followed, meekly. All personality had dropped from me. I was merely a thing that should not have been where it was. Even Anne, who really is fond of me, you know, forgot about me, more or less. Nodding toward me, she explained me to the pretty little woman with a brief "My husband," and let me go at that. I stumbled into a seat with one of those uncomfortable round cushions on it, and there, sunk in oblivion, I remained, in what Anne afterwards told me was an utterly idiotic attitude, desperately clutching my cane.

H. R. H. THE MANIKIN

And then, suddenly—how, I have never discovered, though it must have been through the agency of the pretty little woman—a manikin appeared. She was a tall, Titian-haired person, with that expression of Oh-Lord-another-day-to-get-through that they all seem to cultivate. Her gown,—well, Anne gave a little gasp, and it did really hit you between the eyes. It didn't begin until under her arms, and it stopped short, quite remarkably short, but what there was of it! Of course, I can't pretend to give you the technical terms, but it was the color of sapphires, and the top was tight and shiny, while the rest was billowy and fluffy,—tulle, maybe?

"Sweet, isn't it?" said the pretty little woman. "We call it 'The Midnight Sky.' You must have it."

Anne and the pretty little woman spoke softly together, and the manikin strolled wearily away.

Another entered. She had on the sort of thing Anne sometimes wears at tea-time. It was all soft and clingy, with glints of rose here and suggestions of blue there. It was the kind of thing a woman might make history in. Some sort of lace dripped from it, and there was a silly little lace thing on the girl's head.

"Lovely little thing," said the pretty woman. "Vane has named it 'Rosy Rapture.' I knew you'd adore it."

Anne asked something about the little lace cap—evidently its price, for I heard the pretty woman's answer. It staggered me so that I have no clear recollection of the next gown or two. I only know, hazily, that one was flame-colored, and that a length of sea-blue velvet hung uselessly from the middle of the back, to trail on the floor. I can recall clearly, though, Anne's little squeal of joy at the sight of it, and I know that the pretty little woman said its name was "Hearts Aflame."

And there was a strange dark gray thing, splashed with highly improbable flowers. The skirt had hoops and pockets and tucks and bands and folds and ruffles—everything, in fact, but windows. The pretty little woman said she had named the frock herself. It was called "A Cloudy Day."

ONE OF THOSE NAZIMOVA THINGS

Then the first manikin reappeared in a straight-up-and-down affair of somber black velvet. It was unornamented, save for some dull gold embroidery about the rounded neck and the long, loose, floppy sleeves. Anne's eyes kindled at the sight of it. They all seem to fall for those snaky gowns. I suppose every woman is a Nazimova at heart.

"Of course, that's just meant for you," decided the pretty little woman. "Its name is 'Can You Ever Forgive?'"

The manikin sauntered out, and Anne rose to go. She spoke a few words to the pretty little woman, who clasped her hand in effusive and mine in patronizing farewell, and we left the house of Vane.

I suggested tea, and we walked slowly in the direction of the Ritz. Anne's eyes shone through a mist of blue spangles, her cheeks blushed with the memory of rosy frills. And do you know, I felt rather in a daze myself.

But I stumbled over a passing Pekingese, and returned to earth.

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LONDON FINDS ANOTHER WAY TO SERVE ITS SOLDIERS

It Is Not to an English "Midnight Frolic" that London Society Goes When the Opera Is Over and the Dinner Dance Danced Out—Its Newest Place to "Go On To" Is the Soldiers' Free Buffet





London has decreed that no "Tommy" shall go his way to the trenches uncheered by food and drink and none shall return unwelcomed by hospitable refreshment. Therefore does London don its trimmest gown and make of the Soldiers' Buffet a festal occasion. In the foreground is the Countess of Essex, the presiding spirit at the Buffet in Waterloo Station

The English soldier expresses his gratitude for comforts for the inner man by a beribboned bouquet to the Duchess of Sutherland, one of the patrons of "Lady Limerick's Buffet" at London Bridge

Two photographs © International News and Topical Press

"THE smartest thing in Town," said the girl in chinchilla, "is the Station Buffet. You haven't seen one of them? Not Lady Limerick's at London Bridge nor the Countess of Essex's at Waterloo? My dear, everybody's there! . . . handing out coffee and sandwiches and chatting with the men off the trench trains as if it were the most natural and charming social occasion. And no dreary utilitarian uniforms there, either. Nothing less than your Frenchiest and freshest kit. Oh, an overall if you like . . . for cutting bread and butter. But the Buffet is 'it' just now, socially (beautifully run of course), and the soldiers love it!"

LONDON CHEERS ITS SOLDIERS

It is easy to understand how the new Station Buffets, organized and kept going by society women, appeal to men coming in at all hours from the front. One has only to watch the Buffet staff, at London Bridge or at Waterloo, handling a hungry crowd. Their guiding principle is that no man shall arrive from the front or leave for the front without hot drink and good food, if he wants it, to cheer him on his way, so the Buffets are kept open all the time. This means carefully organized shifts of workers, and these shifts seem to include practically all the most admired butterflies of London society, and very serious and hard-working butterflies they are.

About sixty well-known English society women are working at London Bridge, and the Waterloo Buffet has also a large force. It is true that the workers wear no uniform, but make a point of appearing in their prettiest frocks. The result, however, is voted as entirely satisfactory. The Buffets that are open to meet the trench trains at night are often looked after by hostesses in evening gowns, who have come in after dinner or the play. The Buffet, indeed, is now the thing to "go on to," instead of to supper. Lady Randolph Churchill demonstrated this recently, for, after occupying a box at the new opera, "The Boatswain's Mate," at the Shaftesbury Theatre, she appeared at the London Bridge Buffet, enveloped in fur and velvet, and began energetically making sandwiches for the two hundred men who were coming on the one-in-the-morning train.

ROYALTY IN TOMMY'S SERVICE

The London Bridge Buffet, known as "Lady Limerick's Buffet," is under the patronage of the Duchess of Sutherland, the Honorable Mrs. George Keppel, and other women of note. The beautiful Duchess of Sutherland recently reopened the Buffet after its enlargement, and the affair had more real social brilliance and "go" than anything London has seen for months.

The Queen and Princess Mary visited the London Bridge Buffet, pronounced the tea and cake excellent, and promptly came again. Queen Alexandra and the Princess Victoria often appear there without official announcement. Both become busy at once, Queen Alexandra with the presentation of helmets and mufflers to the sailors and mine-sweepers, and Princess Victoria with the dispensing of hot coffee and sandwiches.

The Countess of Essex (formerly Miss Adele Grant of New York) is the presiding spirit at Waterloo, where she is assisted by the Duchess of Manchester, Lady Alastair Innes-Ker, Mrs. Harcourt, Lady Brassey, and many others. The Countess herself says, "The men's gratitude makes the work easy." Easy it could hardly be, otherwise, for the hours are long and twelve hundred men are cheered and fed each day. The Countess of Essex is extremely anxious to extend the work at her station, and any subscriptions would be gratefully acknowledged. Checks may be sent direct to Lady Essex at the Waterloo Free Buffet, London, S. E.

THE NEWEST CANINE ARISTOCRAT

By CROXTON SMITH

IF the Sealyham is not guilty of the crime of being young, as William Pitt once said of himself, he can not exactly lay claim to antiquity. Were he a reflecting animal, he might well muse upon the caprices of fashion, which have wrenched him from the obscurity of a county in the south of Wales and hoisted him straightway among the canine aristocracy.

During the last ten years England has seen some curious changes of taste in dogs. The Pekingese, for instance, at first attracted but little attention from exhibitors, then suddenly sprang into fame, so that to-day he is the costliest of all toy dogs. But his case is not quite so remarkable as that of the Sealyham, for this reason: the Sealyham, although a native of Great Britain and in existence there for fifty or sixty years, came upon the country more or less as a discovery and thus furnishes a curious parallel to the Labrador and to the West Highland white terriers, both of which had been known to a select few for many generations. It was not until the exhibiting fraternity took up these dogs that any noticeable progress was made; then they began to boom, and by the time the Sealyham made a start, the white terrier from the Western Highlands of Scotland had obtained what appeared to be a firm grip. Within the last few months, however, the little Sealyham has outdistanced the West Highland terrier, and now the Welsh dog even threatens the supremacy of the fox-terrier.

Probably no one can say why this should be so; the only feasible explanation seems to be that the Welsh terrier is in very clever hands. But so are fox-terriers, for that matter. There is no doubt that the Sealyham is plucky, pertinacious, and clever at subterranean work, fearing nothing on four legs. He appears to be, *par excellence*, the badger digger's dog.

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To Joan, daughter of Mrs. Charles Southey, falls the honor of holding two champion Sealyhams, "Hadley Hell Cat," and "Brockholt Bridget"



Lady Savory's "Pantaloon" has all the Sealyham points



"Pandora" proves the Sealyham a truncated fox-terrier

INTRODUCING INDUSTRY TO THE INDIAN

The American Indian Women Bring Mighty Patience and Deft Fingers to the Intricacies of Italian Laces

AMERICAN Indian women are making Italian laces. That seems an incongruous statement, without regard to history or geography, but it is a fact, nevertheless. On the reservations scattered over the United States from Syracuse, New York, to a far distant spot in New Mexico, Indian women are busily engaged in executing intricate designs in lace and reticella embroidery.

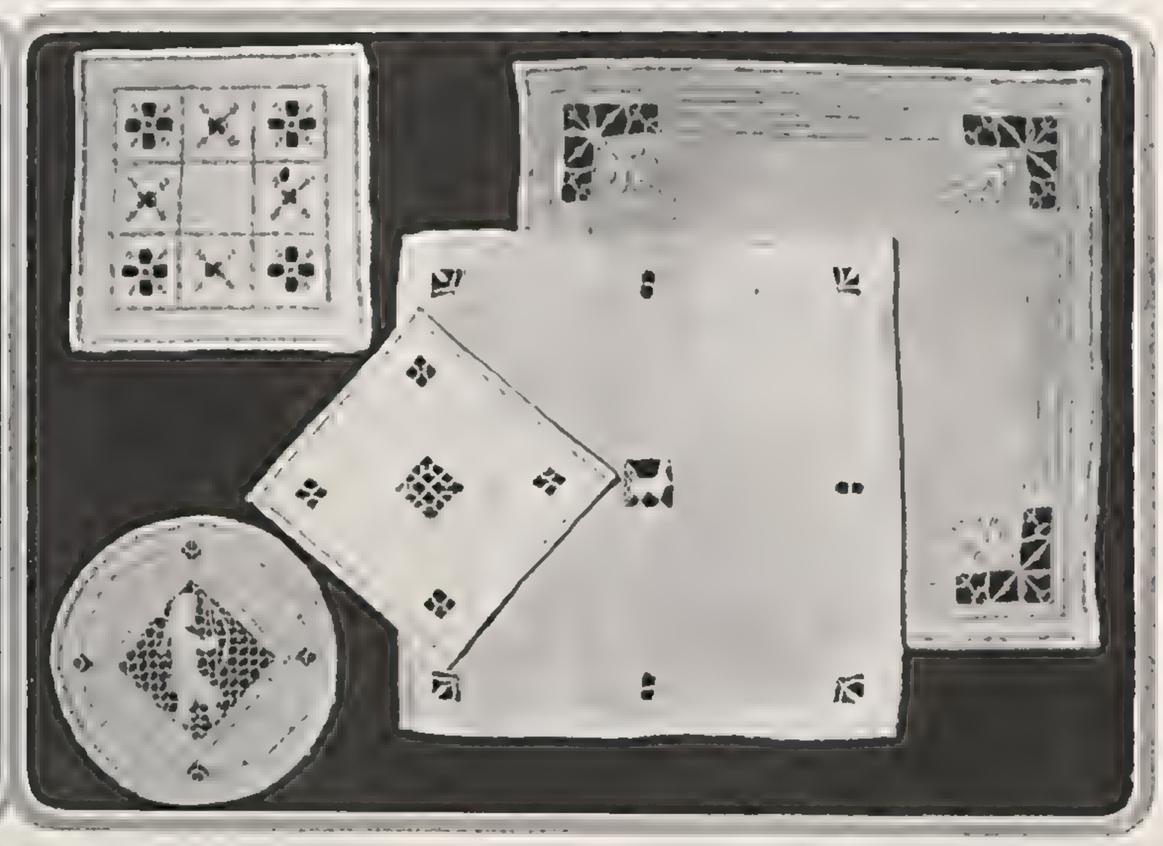
The story of how all this came to be is a most interesting one. About twenty-five years ago, Miss Sybil Carter, a deaconess of the Episcopal church, was traveling in the far west on missionary work. The more she saw, the more deeply she realized that something must be done, and done immediately, to relieve the desperate poverty of the Indians. As she lived among them and came to know them, she learned to love the Indian women who had so many hardships to endure. Their poverty was not due to laziness. They lacked food and clothes simply because there was no sure and established market for the baskets, beadwork, pottery, and silver trinkets, which were all they had been taught to make.

It happened that Miss Carter, still engaged in missionary work, went to Japan. There she visited a class of lace-makers, and that gave her the idea of how to help the Indian women. She remembered how, in spite of almost insurmountable difficulties, Lady Aberdeen had provided the poor of Ireland with an occupation and a means of livelihood; why should not she, Sybil Carter, do as much for the American Indian women? It immediately occurred to her optimistic mind that the Indians' hands were trained to dexterity by the finely woven beadwork which they had done for generations. Of course, the fact had to be faced that Indians are not particularly neat or clean, and that the lace must be dazzlingly white; but that is a difficulty which has to be surmounted in many lace-making countries, so, letting no difficulties stand in her way, Miss Carter bent all her energies to the difficult feat. She went back to White Earth, Minnesota, formed a class of Indian women, and taught them simple lace stitches. To her infinite gratification, and to the astonishment of those who had scoffed, the women took happily to the task, giving promise of being able to weave lace of the most intricate and delicate designs. Miss Carter went abroad to learn the secrets of Italian lace-making.

(*Continued on page 132*)



The handle of this linen pillow slip enables one to carry it from here to there. In each of the four corners is an Indian design in reticella work



The American Indian women have been taught to make as delicate Italian laces as ever the Italian women made. These four square doilies are proof of their skill in Italian cut-work. The round tumbler doily has a narrow border of cut-work and a square insert of reticella work



Perhaps it was because beadwork had made their fingers dexterous that the Indian women so soon mastered intricate designs, like those of this bobbin-lace pillow. Laces on this page from the Sybil Carter Indian Lace Association



This linen luncheon cloth has motifs of reticella work and borders of bobbin-lace. Bobbin-lace, by the way, has an alias; it is also called pillow-lace



A square of Italian cut-work makes a quaint center for the bag, while the little square pincushion is worked in a finer design, also of cut-work



One doesn't distinguish him at first, for he is lurking in the intricacies of this bobbin-lace pillow; but look just a little closer and—lo, the poor Indian



The patience of Indian fingers and the sharpness of Indian eyes are responsible for this cloth and napkin of linen, bordered with cut-work

THROUGH ROSE GARDENS OF THE ITALIAN RIVIERA

Here Italy Paints the Lily, Adding Sweetness to the Riviera by Terracing Mountains into Acres of Roses and Making Farmlands into Fields of Violets

ROSES in Italy are flung like many-hued embroideries over the crumbling garden-walls of ancient palaces. In winter and spring they are looped in brilliant garlands about moss-grown marble balustrades, and their petals spread a rosy carpet. Their perfume is the enchantment thrown around the country's ancient shrines. An Italian woman wears a rose in her bosom as invariably as a Spanish woman wears one in her hair, and little children wave handfuls of rose-blooms to welcome the passer-by.

Yellow roses, big and beautiful, cluster about the architectural remains of Rome; Florence, in spite of her own emblem, the scarlet lily, seems a mass of crimson roses; while over the mirror-like lagoons of Venice, pink petals float down from the old gardens of the haughty Doges. The great rose-trees of *palazzo* gardens, though not so carefully cultured as those in the formal flower-beds of France, have pedigrees as ancient as the princely families who planted them, and they flourish with an exuberance comparable only to the old-fashioned roses blooming unrestrainedly in our own sunny southland

FROM VINEYARD TO ROSE GARDEN

We began our ramble among the rose-gardens of the Italian Riviera from a most logical starting point—the neighboring French Riviera. From Nice to Mentone, across the Franco-Italian frontier, we went, and along a winding mountain road to the Riviera di Ponente. There the Mediterranean flashed blue beside us as we bowled through fields, not ordinary bucolic fields, but great stretches of gorgeous carnations punctuated by farmhouses picturesquely tinted.

A delightfully restful little place for rose-lovers and garden-worshipers is Bordighera, the first resort on our way. The town itself, even with all that Europe advertises as the *confort moderne*, is as yet unspoiled. It is but a collection of old farms, with hillside vineyards now converted into blooming gardens. When the Italians of this part of the Riviera discovered what wonderful prices a long-stemmed rose could command, they hastily began to uproot their vines and plant in these quaint garden farms the lovely golden tea-roses of Italy. The ancient stone farmhouses with sagging roofs of red brown tiles are, many of them, still standing. Before their doors great wells with broad basins and long sweeps turned by patient mules, irrigate the gardens after the old Egyptian fashion.

On the Via Roma stands the imposing villa of the Dowager Queen of Italy. That the Queen mother should have fixed her choice on this bijou of a resort is a perfect compliment to Bordighera and its rose gardens. The grounds of the Villa Elena are laid out in avenues bordered by somber Italian cypresses. In the formal garden, roses yield their sovereignty to great clumps of white marguerites, the royal lady's name-flower.

ROSE-TERRACED MOUNTAINS

The fact that roses love elevation was early discovered by the flower-loving Italians. Therefore, at Ospedaletti,—that sun-parlor of the Mediterranean, high in the mountains of Liguria, they tend roses which grow without shelter the year round. For miles up and down and around, gardeners have lovingly and laboriously terraced their tiny rose farms. There the gardens lie pressed against the gray bouldered mountain flanks, rising, rising until they are finally lost above the low-scudding white clouds.

Against the background of this towering Ligurian range are grown the choicest and most celebrated roses of Italy—orange yellow and deep purple pink. They have the reputation of being "roses with a backbone." Having been raised entirely in the open, as so few spring roses of Europe are, they possess those strong lasting qualities which endear them to buyers in far-away markets.

One might naturally expect to see these rose fields ablaze with bursting blooms. Imagine our disappointment

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The policemen wave their wands and blow their whistles, the market opens, and these baskets are transformed to rows of flowers

Bordighera, an unspoiled land of rose farms, is known also for its beautiful villas, such as these on the Via Roma (left)

The Villa Elena, on the shady and quiet Via Roma, Bordighera, is the residence of Dowager Queen Margherita (right)

A corner of an Italian flower market, with baskets heaped high with roses, violets, and carnations in the shadow of palms (top)



ANTICIPATING THE WORLD-WIDE EVENT, DŒUILLET GOWNS ARE PREPARED FOR SUMMER

AS FAR AS FRENCH SUMMER FROCKS ARE CONCERNED, HALF A SLEEVE IS BETTER THAN NONE



The Parisienne's mode of travel is more than an infinite capacity for taking trains. She must have a traveling coat—just the right sort of traveling coat. Whereupon she decides on this one, a Dœuillet of beige vicuña cloth, buttoned (and unbuttoned) with corozo buttons, and boasting a collar which when it could go no higher, turned and went the other way. Then she rests assured of a pleasant journey



Behold the Parisienne's manner of gathering her roses while she may; and she gathers them, as any Parisienne would, in an affair of white crêpe de Chine. The skirt is just one plait after another at the waist-line, and the bodice goes but half a sleeve onward. But the point of the whole thing is its bands of white-figured blue crêpe de Chine. Otherwise the frock might have been one of a million



Its designer plaited this strawberry colored organdy frock almost as much as possible, just stopping in time to leave a broad highway of plain material on the skirt and cross-roads of plain material on the blouse. Where it isn't plaited it is embroidered with white silk, there is a white organdy collar, and—consider the color scheme—a knot of pink and purple asters is tucked in at the waist



It remained for Dœuillet to prove that a blue-dotted white voile frock could change its spots. Who else before him thought of painstakingly cutting out these dark spots and patiently sewing them, one after another, to the flounces? As for the rest of the gown, it's just an occasional blue-corded white frill and some dark blue ribbon, used both sparingly and lavishly

BEER PLACES FOUR CORNER-STONES

FOR THE SUMMER DAY'S WARDROBE

THEY ARE BLUE, THEY ARE BEER—

WHO NEEDS TO QUESTION FURTHER?



When one thinks of taffeta for street wear, one naturally thinks in terms of blue this season. Beer thought likewise when he fashioned this frock of marine blue taffeta, and edged the deep cape and the ruffles of the skirt with blue fringe







Though one be addicted to the habitual use of blue, there are moments when blue has not shades enough to vary the multiplicities of the wardrobe. At such a moment, this frock of blue voile, the color of the sea, over taffeta of a shimmering rose shade doubles its charm

This well-fulled and exceedingly well-frilled frock Beer made of blue voile, trimmed with single and double and triple rows of frills of the same material, and belt and deep pocket-like folds embroidered all in blue

In these days of Patriotism, Preparedness, and Parades, the spirit of the time is reflected in fashions; so a patriotic dress of blue linen, collared in white, and embroidered and beribboned in red, is not wholly unexpected. The pockets may be for ornament or cartridges, Beer didn't say

AT PRECISELY THE SEASON WHEN GREAT-GRANDMOTHER PACKED AWAY HER WINTER FURS, GREAT-GRANDDAUGHTER IS BUYING HER SUMMER FURS

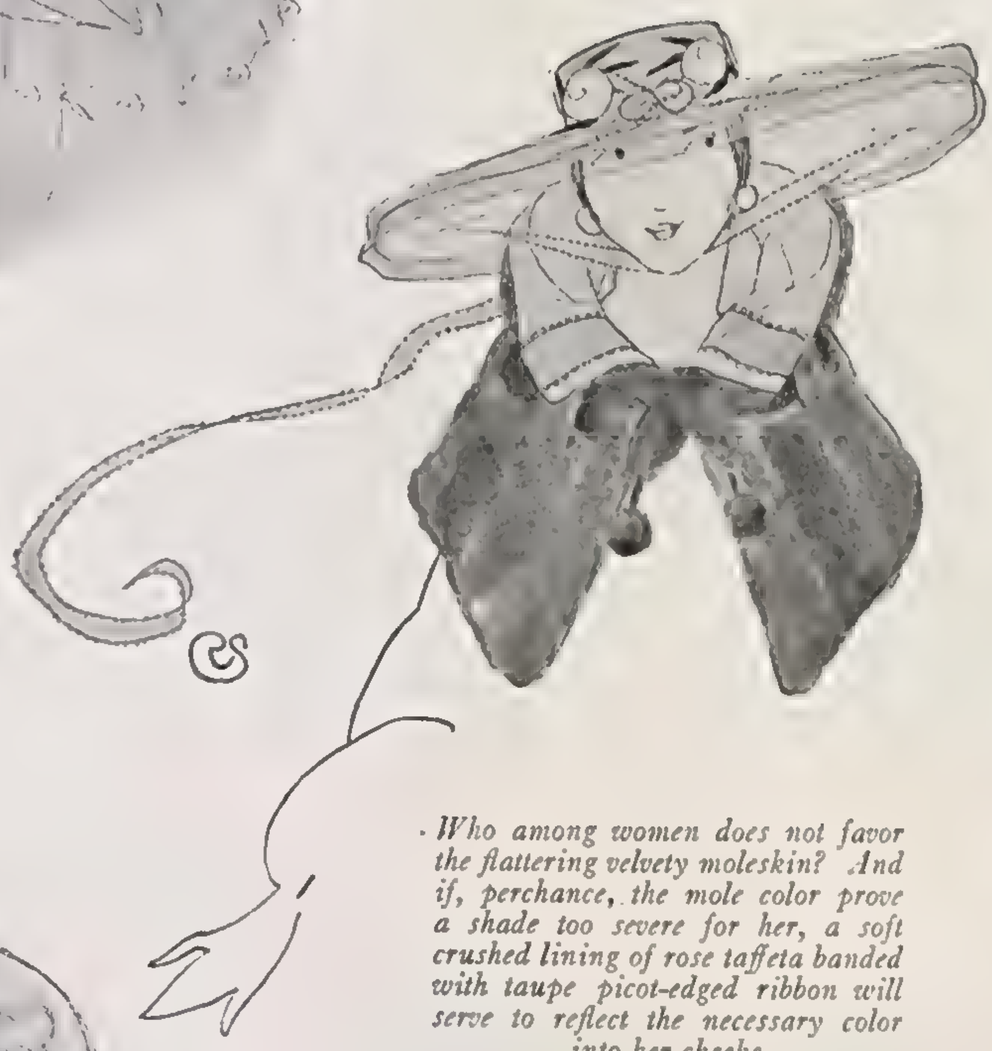
MODELS FROM H. JAECKEL AND SONS



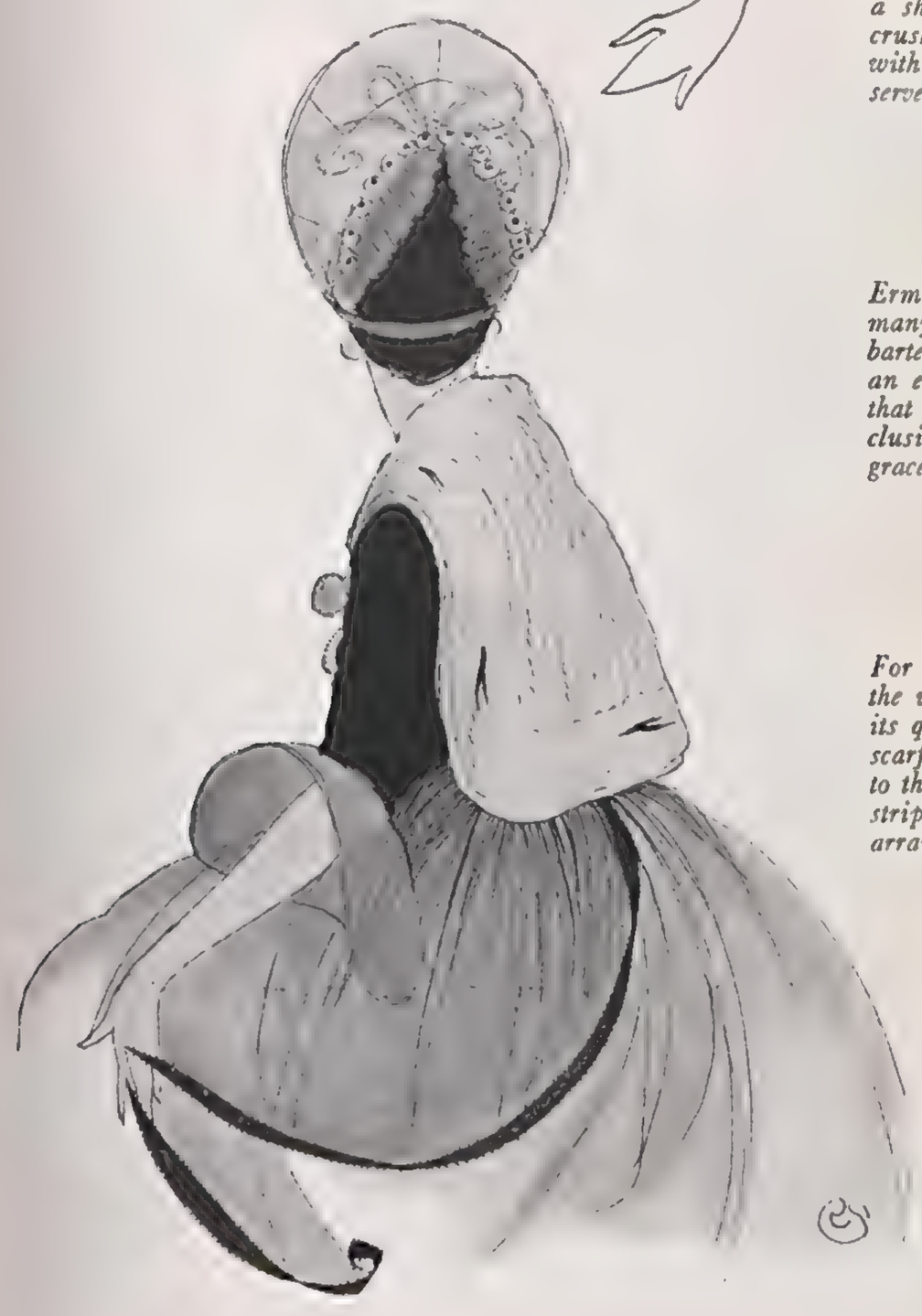
Great-grandmother wore just such a snugly fitting ermine cape beneath this very coiffure and above an equally well-hooped skirt; but practical great-grandmother packed away her "winter furs" in camphor balls, or in her cedar chest, at precisely the season when her reactionary great-granddaughter makes a trip to her furrier's to buy her "summer furs"



It's a long stole that has no turning, and this one is not so long that it may not be wound becomingly around (it may not be comfortable but it is very very smart) and then dropped unevenly down the sides. It is of ermine and velvet—one as white as the other is black, or, if one chooses to feel that way about it, vice versa



Who among women does not favor the flattering velvety moleskin? And if, perchance, the mole color prove a shade too severe for her, a soft crushed lining of rose taffeta banded with taupe picot-edged ribbon will serve to reflect the necessary color into her cheeks



Ermine is the fur of royalty; and many an empress would have bartered her crown jewels for such an ermine cape as this. The fact that her back is turned proves conclusively that she is aware of the graceful lines of her cape and of her irresistible bonnet



For street wear, no fur may replace the white fox, and summer claims its quota of them. This white fox scarf at the right adds a new letter to the language of furriery by being striped with black (a vastly becoming arrangement), and adding a big bushy black tail

ARNOLD'S BODICES ARE NOTHING TO SPEAK OF: NO VOCABULARY IS LARGE ENOUGH FOR HER SKIRTS

THREE FROCKS, WITHOUT A SLEEVE AMONG THEM, BELIEVE THE SKIRT'S THE THING—FULLY THAT



It is difficult, of tourse, to make a white moire frock different from other white moire frocks, but it can be done. One way of doing it (the gown at the right discovered this process) is to drop the bodice and give full attention to the skirt. Then, if even that is not enough, folds of white mousseline are only too willing to be drawn over the shoulders

When Arnold designs a gown it is a riot of ruffles, a fête of frills. This one (below) of black point d'esprit emphasizes its frilliness by frills of black lace, and makes its skirt seem all the wider for its tight black taffeta girdle. The bodice pretends to be a cape, but it's sheer pretense. That black taffeta band around the collar is merely a sop to the censorious, and two frills are means to accomplish an end





It required a most amazing amount of "blond" tulle to fashion the skirt of this frock (left). As for the waist—well, even Arnold must economize sometimes. All those cascades of frills are edged with Malines lace; where waist and skirt meet, there is a strip of blond taffeta, and the remarkable flower is the color of a dead leaf. Those affairs on the shoulders? Nothing but butterflies of fashion

NEW WORLDS *to* CONQUER *the* OLD-WORLD EPICURE

To Canada for Torquaire, the Super-lobster, Partridge, and the Giant Muscallonge

The Creole Land Is for Bouilla-baisse and Gumbo; New England Is for Apple-pie

THERE was a time when epicures considered an annual trip to Europe absolutely indispensable, sighed for the classic cuisine of the French, and affirmed that only abroad, in one or another of the European countries, could real cookery, worthy of the name, be found. They journeyed to Spain for asparagus and amontillado, and lingered long in Italy over her ravioli. They made special pilgrimages to Munich for beer and to Nuremberg for bratwurst. They feasted off fresh Edam cheese and plum bread in Holland, and the *kalteraufschnitt* of Scandinavia and the caviar of Russia held them spellbound. They spoke with longing of Ciro's in Monte Carlo and rhapsodized over the whitebait at the Star and Garter at Richmond, but never a word of the incomparable contributions of America to the culinary world. Indeed, perhaps, in their devotion to foreign flesh-pots, Americans never took the trouble to find out what delectable discoveries awaited them on their own continent.

But gradually our professional globe-trotters, forced back upon the western hemisphere for amusement during the troublous times abroad, are coming to realize that all Europe together has not more diversified or tempting dishes than may be found in various parts of North America, and that there are almost as many distinct schools of cookery here as on the Continent. While planning their pleasure jaunts for the coming summer, they may find inspiration in an account of the offerings of the various localities.

FISH AND FRUIT OF CANADA

To begin with, Canada invites the tourist with open arms, and those who visit her friendly resorts may find, from east to west, many surprises. The famous fruit of the maritime provinces, excepting the strawberries, will be hardly ripe in June, but the fish and oysters are of incomparable flavor, and the lobsters are larger and finer than anywhere else in the country, save perhaps in Labrador, where, it is claimed, the best lobsters in the world are now obtained.

This "bake" is ready for serving, and its layers of lobsters, clams, corn, and potatoes are cooked to the true New England turn



A brilliant throng of cosmopolitan society folk—and not on the Riviera or at Biarritz, but at a "matinée dansante" on the Ocean Terrace of the Hotel del Coronado, Coronado Beach, in our own golden west



When the peppery temper of Mexico simmers down a little, Americans will again eagerly avail themselves of the "welcome" to the land of tortillas and chillies

On the Saguenay trip, along the Lower St. Lawrence, one might do worse than stop off at Tadoussac, and try one of the little French inns. They will set before one a meal of smoked salmon creamed, or fresh salmon grilled (and nothing in the world is better than Saguenay salmon) or little broiled sea trout from the mouth of the Saguenay, white of flesh and tender. There are usually *crêpes* or delicious French pancakes with maple syrup, and luscious preserves made from wild strawberries. The coffee? Well, doubtful perhaps, but thick yellow cream does its best to atone for lack of quality in the berry, and, if one elects, one may have tea and make it at table, and with it, if the traveler be very fortunate indeed, he may be given the opportunity of tasting the tiny, brown, nutty, crumbling bits of lusciousness known to the elect as *croquignoles*, or French habitant doughnuts. A cross, they are, between the old-fashioned New England doughnut, and the French *gimblette*, with all the virtues and none of the faults of both.

IN AND OUT OF SEASON

A famous French-Canadian dish is *perdrix-aux-choux*, and in some miraculous fashion, partridges are nearly always to be had in Canada, whatever the season. Perhaps they may come off the ice in the close season—but at all events, deliciously plump and white-meated and tender, a Canadian partridge just as surely leads the world as do the Malpeque oysters one gets in Quebec—large and having a soupçon of the coppery taste of the Marennes or Whitstables. The cold buffet at luncheon at the Château Frontenac in Quebec is the finest one in Canada, bar none, with wonderful salads and game-pies and all sorts of delectable things to lunch from.

Overlooking Montmorency Falls is an inn where one may enjoy a meat-pie not to be excelled; it is made by the French-Canadians from fresh pork and known to the epicure as *torquaire*. With a glass of good old Quebec ale, coffee, and *croquignoles* to follow, this is a treat not to be duplicated in all Canada.

(*Continued on page 106*)

Delicious salmon, famous the world over, are to be had at Portland, Oregon, gathered in great seines from the Columbia River





Two lower photographs © Underwood and Underwood

STARS THAT MAKE "THE MOVIES" MOVE, CAUSE HIGH TIDES OF SUCCESS, AND SHED SILVER RADIANCE ON PRODUCERS



Photograph by Campbell Studios

Anita Stewart, one of those luminous persons who have made the "movie" stage a galaxy of stars, is now starring in a new film, "Susette," which has just been released. So remarkable are her talents that critics suggest electrifying a new name in the lights of Broadway

A New York favorite lately won to filmdom is Billie Burke, who has just returned from Palm Beach. She is appearing under her husband's management and will soon gladden the eyes of motion-picture lovers in "Gloria's Romance," a film novel written around her by Mr. and Mrs. Rupert Hughes

Photograph by Sarony





Photograph by White

Edna May, known to fame as "The Belle of New York," has retired from the stage and is now Mrs. Oscar Lewisohn. She came over from England especially for the film, "Salvation Joan," and thereby to help give the $100,000 gift to war-charities from the proceeds



Photograph by Hemenway

"The Birth of a Nation" is probably the best-known of all the films produced; not only has it toured the country, it is still drawing crowded houses in New York. The photograph shows one of the great reasons for its long and continued success, Lillian Gish in the character of Elsie Stoneman



© Aimé Dupont

Emmy Wehlen, a former idol of the English musical comedy stage, a present American "movie" star, has just completed a new motion-picture film, "Her Reckoning." Despite her success on the screen, Miss Wehlen hints of appearing in a new musical comedy, the name of which is still a secret



© 1916, Victor Georg

LINA CAVALIERI

It was Oscar Hammerstein who first brought Mme. Cavalieri to New York, where she appeared at the Manhattan Opera House,—that was where great things were done, then,—creating the rôle of Iris. It is hard to connect so amazingly lovely a creature with anything so crude as labor, but it was by work, serious all-engrossing work, that she reached the heights to which she has risen. Mme. Cavalieri has taken the two roads to immortality,—she has posed for the moving pictures and sung for the phonograph. In fact, her devotion to the latter is the reason we have seen so little of her this winter. When the Metropolitan Opera Company takes to the "movies" (it must, you know, in self-defense), she is to be the first feminine star in the first film, "La Tosca." As every one who reads the papers knows, Mme. Cavalieri is the wife of Lucien Muratore

SEEN *on the* STAGE

A Great Revival, a Great Actress-manager, and a Theatre on Grand Street Prove That Little Candles of Good Productions Can Shed Beams Despite the Preposterously Incandescent Lights of Broadway

By CLAYTON HAMILTON

IT is an axiom that the structure of the drama in any period is conditioned by the structure of the theatre in that period; for, to get his work before the public, the dramatist must make his plays in such a fashion that they will fit the sort of theatre that is ready to receive them. He can not plan his plays for an unknown theatre of the future; and, if he is wise, he will not plan them for some forgotten theatre of the past. The problem of making a play for the Theatre of Dionysius in Athens was very different from the problem of making a play for the Little Theatre in New York; and this difference in the fundamental problem accounts for all the myriad minor points of disagreement between the dramaturgic craft of Sophocles and the dramaturgic craft of Mr. Galsworthy.

It would be utterly unfair to Mr. Galsworthy to produce "The Pigeon" before twenty thousand spectators in an open-air auditorium carved out of the sunlit hollow of a hill; and it would be almost equally unfair to Sophocles to produce "Œdipus the King" on a tiny stage before three hundred people seated in a roofed and lighted drawing-room. The dramaturgic craftsmanship of any play can be appreciated only when the play is produced with some approximation to the physical conditions of the type of theatre for which it was originally fashioned.

This point is so absolutely obvious that even to mention it in passing might appear to be unnecessary, were it not for the fact that the dramaturgic art of Shakespeare has suffered sorely from a lack of recognition of this fundamental principle. Shakespeare was undeniably a great dramatist, and, at his best, he was probably the greatest of all time; but he was a dramatist of the sixteenth century, and not of the seventeenth or the eighteenth or the nineteenth or the twentieth. He fashioned his plays to fit a type of theatre which was legislated out of existence by the Roundhead parliament of 1642; and, ever since the restoration of the English stage in 1660, his plays have been hashed and harried, in an effort to make them fit a more modern type of theatre for which they had never been intended.

THE ORIGINAL FORM

The physical conditions of the Globe Theatre on the Bankside have been explained so frequently in recent years that they need not be expounded in the present context. The essential fact to be inculcated is that the Elizabethan theatre afforded to the dramatist the utmost liberty in handling the categories of time and place. No scenes, in any way, were definitely localized except such scenes as were set upon the full-stage, with a summary background of furniture and properties. Shakespeare never pigeonholed a scene in either place or time unless he needed to; and, whenever it was really necessary to anchor an incident in actuality, he reinforced the effect of his meager scenery by describing the desired setting elaborately in the lines. The custom of his period required him to rely with greater confidence on the appeal to the ear than on the appeal to the eye.

Furthermore, Shakespeare could change his place and change his time as often as he wished, by the simple expedient of emptying his stage and then repeopling it with other characters. Because of this advantage, he could build his plays not in five acts, nor in four or three, but in an uncounted sequence of scenes. The arbitrary division of each of Shakespeare's plays into five acts, with which the modern reader is familiar, was imposed upon the playwright by his eighteenth-century editors, who, knowing nothing about the Elizabethan theatre and assuming that every good play must be constructed in five acts, presumed to cut up Shakespeare's narrative in the interests of a falsely founded theory. There is every reason to suppose, however, that the plays of Shakespeare were originally acted, from the outset to the end, without any intermission; for otherwise it would be impossible to understand the famous phrase in the prologue of "Romeo and Juliet" about "the two hours' traffic of our stage." In this connection, it may be interesting to point out that, though the narrative structure of the Elizabethan drama differs radically from that of the contemporary play, it coincides almost exactly with that of the contemporary moving-picture. Our moving-pictures, with their swift facility for changing time and place, and their equipment for the easy exhibition of a story in an uncounted sequence of scenes, have carried us back to the freedom and amplitude of narrative that was enjoyed by Shakespeare.

THE TOO-MODERN WAY

This freedom and amplitude have been sacrificed by the modern theatre for the sake of an assiduous definition of details in place and time. Our modern plays are no longer constructed in an uncounted sequence of scenes: they are arranged—less fluently but much more solidly—in three or four acts, in accordance with a careful time-scheme and with the uttermost economy of place. Each act is anchored heavily in actuality, by realistic scenery, realistic furniture, realistic properties, and artificial lighting that is suited realistically to the time-table of the narrative.

Great plays have been written for this modern theatre by the meditative giant of the north, and by a host of Ibsen's tall successors in nearly every nation of the breathing world; but the merit of these plays has been totally different, in its technical basis, from the merit of the plays



Photograph by Farony

If ever a play died with an actor, "Beau Brummel" died with Richard Mansfield, so that Arnold Daly has found his audience too full of treasured memories of another beloved actor to take a new love



Photograph by Arnold Genthe

No manager or player of the last half dozen years has given the public so many great plays and great parts as has Margaret Anglin. Her last and not least success is "A Woman of No Importance," by Oscar Wilde



© Ira L. Hill

"Beau Brummel," away from the magic of Richard Mansfield, rises like a ghost of its old self to remind us that Clyde Fitch wrote it over young. Katharine Kaelred is a captivating Mrs. St. Aubyn



Photograph by Victor Georg

"The Lucky Fellow" indeed it is that plays opposite to Carroll McComas; as lucky a fellow as he who is now drawing the royalties on the play, Roi Cooper Megrue. The play is having a comet-like success from coast to coast, and will arrive on Broadway by autumn

of Shakespeare. To produce "Hedda Gabler" or "The Thunderbolt" in the Globe Theatre on the Bankside, in accordance with the customs of the Elizabethan stage, would be to rob these modern plays of all their meaning. And, similarly, to produce the plays of Shakespeare in accordance with the customs of our modern realistic stage, with its picture-frame proscenium and its meticulous arrangement of a story in little labeled pigeonholes of place and time, is to clip the wings of one accustomed to soar through an illimitable void.

HERETICAL PRESENTATIONS

Toward the close of the nineteenth century, when realism was rampant in the theatre, an immense indignity was done to the dramaturgic craftsmanship of Shakespeare. In this period, those passages which Shakespeare had airily devised to be acted on the fore-stage, "out of place, out of time," were presented on a stage encumbered with realistic scenery which pinned them down to a definite place and a definite hour. The leader of this momentary heresy toward a realistic presentation of an essentially romantic dramatist was the great actor, Sir Henry Irving. In Irving's production of "Romeo and Juliet," when Mercutio spoke his dying quip, saying humorously that his wound was "not so deep as a well nor so wide as a church door," he waved his right hand and his left at an actual well and an actual church door which were standing on the stage. By this exhibition of the acutal, the audience was imperiously prevented from imagining the real.

The method of Sir Henry Irving, which was supported in America by the late Augustin Daly, has been maintained until the present hour by Sir Herbert Beerbohm Tree. Sir Herbert, in producing the platform plays of Shakespeare, drowns the stage with realistic scenery, assiduously localizing incidents which were meant to be unlocalized in either place or time. Like Daly, and like Irving before him, he cuts and rearranges Shakespeare's text in order to make it fit the modern realistic stage, and sacrifices the swift sweep of the Elizabethan narrative in order to reduce it to conformity with the conventions of the Victorian theatre.

If any lasting service can be done to Shakespeare in this year when the tercentenary of his death is being celebrated somewhat over-lustily, this service should take the form of a rehabilitation of his art upon the stage. The only way in which his art can fairly be restored to its pristine freshness and its pristine vigor is by a presentation of his plays with due regard to the conventions of the sort of theatre for which they were originally fashioned. We should resolve henceforward to produce the greatest of the great Elizabethans as an Elizabethan dramatist, and not as a Victorian dramatist or as a competitor of Mr. Galsworthy in the traffic of the contemporary stage. To produce a play of Shakespeare's with modern realistic scenery is just as absurd as to present the Prince of Denmark in a top hat and a morning coat or to exhibit Julius Cæsar with a wrist-watch and a khaki uniform. Just as a good servant knows his place, a good play should be permitted to demonstrate a knowledge of its time.

THE DRAMA SOCIETY

A vigorous move in the right direction has been made by the Drama Society in its notable production of "The Tempest," under the direction of Mr. Louis Calvert and Mr. John Corbin. This production has been planned in accordance with conditions which approximate the liberties and limitations with which Shakespeare was confronted.

(*Continued on page 92*)



Photograph by E. O. Hoppé

When Doris Keane captured the English lion she captured it, heart, head, and purse. At Russia's Day, a benefit of the winter, Miss Keane gave an act of "Romance," and Queen Alexandra and her London attended and acclaimed



Photograph by Ira L. Hill

Just fancy—Marie Dressler is to be in "Sweet Genevieve"—Marie, who is the greatest living artist at falling over chairs. Now to look at Vivian Rushmore is to know that she belongs in a play called "Sweet Genevieve." The play is in rehearsal



© E. O. Hoppé

Doris Keane captured the English lionesses also. "Nell Foy," pen-name for The Honorable Jessica Beethwick (one of the first nurses at the front), makes clever wax studies like this of Miss Keane to amuse her soldiers



© Ira L. Hill

The heavens indicate the conjunction of Frances Starr and the author of "Grumpy," a horoscope predicting success. The augurs predict, too, the costumes to be Kate Greenaway, and promise the play to Broadway by autumn, the season for shooting stars



Photographs by Ira L. Hill

Who but Alla Nazimova could sit on a fur rug, clad in a straight-from-the-shoulder gown, and achieve this result? As all the world knows, she is a Russian, and, as most of the world doesn't know, she was educated to be a violinist. But at thirteen—one pictures her as being a most decided young person—she abandoned music and until she came to America played a succession of Zazas, Camilles, second Mrs. Tanquerays, and like unconventional ladies. About ten years ago, she came to New York with Paul Orleneff to produce "The Chosen People," in which they had played in Berlin and London, for Russian censors are not particularly addicted to racial-problem dramas. Her money was as scarce as the English words in her vocabulary, hence "The Chosen People" was produced in Russian, at the cheapest of Bowery theatres. There, some influential people became interested in her and promised to back her; so, after a short fierce battle, Mme. Nazimova conquered the king's English completely, and appeared in "Hedda Gabler." Her success was tremendous and thereafter the religion of the critics was "Alla be praised." Since then—but every one knows all she has achieved. Her latest playlet was given at the Actors' Fund Benefit, and oh, the criticism that followed in its wake. It was called "Collusion," and it was all its name implied—perhaps a bit more. Away from the footlights, Mme. Nazimova is Mrs. Charles Bryant, for she married her leading man about two years ago

It is difficult to think of Martha Hedman away from "The Boomerang," so closely is she allied with it; but she is obviously just as well cast in the dining-room of her New York apartment. When she was a very young person indeed, back in her native Sweden, Miss Hedman was taught to act by Mme. Strindberg. Strindberg himself was interested in her, and she appeared in his plays, and in those of Ibsen. Later she went to London, and about four years ago, sighing for new worlds to conquer, she came to New York to appear in "The Attack." She was a success from her quaint accent to her naively arranged blond tresses. Last summer, Miss Hedman fell a victim to "movieitis," a highly contagious disease that is laying low many actors and actresses, but her case is a mild one. To pose for the "movies," she says, is her notion of a pleasant, thoroughly restful vacation



NOT AT ALL HOMESICK FOR THEIR NATIVE LANDS, ALLA NAZIMOVA AND MARTHA HEDMAN ARE AS AT HOME IN THEIR NEW YORK APARTMENTS AS ON THE STAGE



A sailor is only a sailor, but a gay little pink sailor has the force of captain and crew combined. Madeleine made this one of heavy pink linen bound with pink grosgrain ribbon. The crown is circled at the base by pink and light blue ribbons which tie jauntily, and, at the top, by an embroidered band of blue silk. Fancy flowers of red straw and pink beads are placed one on either side of the crown





The pink of perfection it is, this hat which Maria Guy made entirely of pink malines, and perfect it is for summery occasions like garden parties. The ruffles form a transparent brim for the sun to shine through, making it vastly becoming. A band of blue grosgrain ribbon embroidered with flowers and grapes circles the crown

Lest her fascinating coiffure be wasted under other hats, she dons her high and mighty Reboux hat of black liséré straw (left), faced on the unseen side with white crêpe, and tilted to the properly dangerous "Niniche" angle. The white wings soar in a direction which is engagingly contrary to the very nature of wings



A little fly-away hat it is, this Georgette "mushroom" of black liséré straw, with its sand colored wings (yes, they're real feather wings, too) made after the image and likeness of bow-knots; and perhaps because of its nature it has to be pinned so securely and demurely over her eyes



MODELS IMPORTED BY GIMBEL



Of course one might pick daisies in a gingham sunbonnet and a calico dress; but one would surely prefer to pick them in a Lewis hat of old-fashioned tuscan straw trimmed with life-like clumps of the very daisies and a long winding streamer of wide bright blue faille ribbon

Batiste, the couturier's refuge for the warmer days of summer, is here borrowed by the modiste, and plaited evenly to form this widely brimmed hat by Odette. Two large crushed bows of velvet, one of pink and one of blue to match the hat, constitute the sole and perfect trimming

SUMMER EMISSARIES BRING TIDINGS FROM THE KINGDOM OF THE MODISTE HATS THAT, LIKE HALF-TRUTHS, ARE HALF-CONCEALING AND HALF-REVEALING



Not even the linen blouse escapes a touch of the preference for black and white; taffeta bands here give the required note. The chosen lace is Italian filet and the blouse is further elaborated with tucks. The toque of blue straw climbs to a point in blue wings



Filet lace is the motif of the blouse, but there is a secondary theme of openwork stripes bordered with narrow stripes of silk. The cravat is of black taffeta, the buttons are pearl. The wide sailor is of brown liséré straw with white-tipped brown quills. Hats from Burby



Whatever may be the opinion of the sun as to the other things it looks upon, we maintain that there is something new about a blouse made wholly of wide and narrow bands of Italian filet lace and dotted in well-chosen places with smart bows of black grosgrain.



That upraised hand may be raised to display the cuff with its odd fastening or to call attention to the inconspicuous bow of black taffeta at the neck. In this blouse of white novelty linen striped with silk, bands of Binche lace edged with a fluting of this same lace make the vest important

Through white linen, hand-drawn in a dainty design, narrow bands of Valenciennes lace radiate from a ruffled collar until they meet the barrier of a wide band of Valenciennes lace, guarded by an upstanding frill of the same lace. Black appears in two taffeta rosettes at the collar

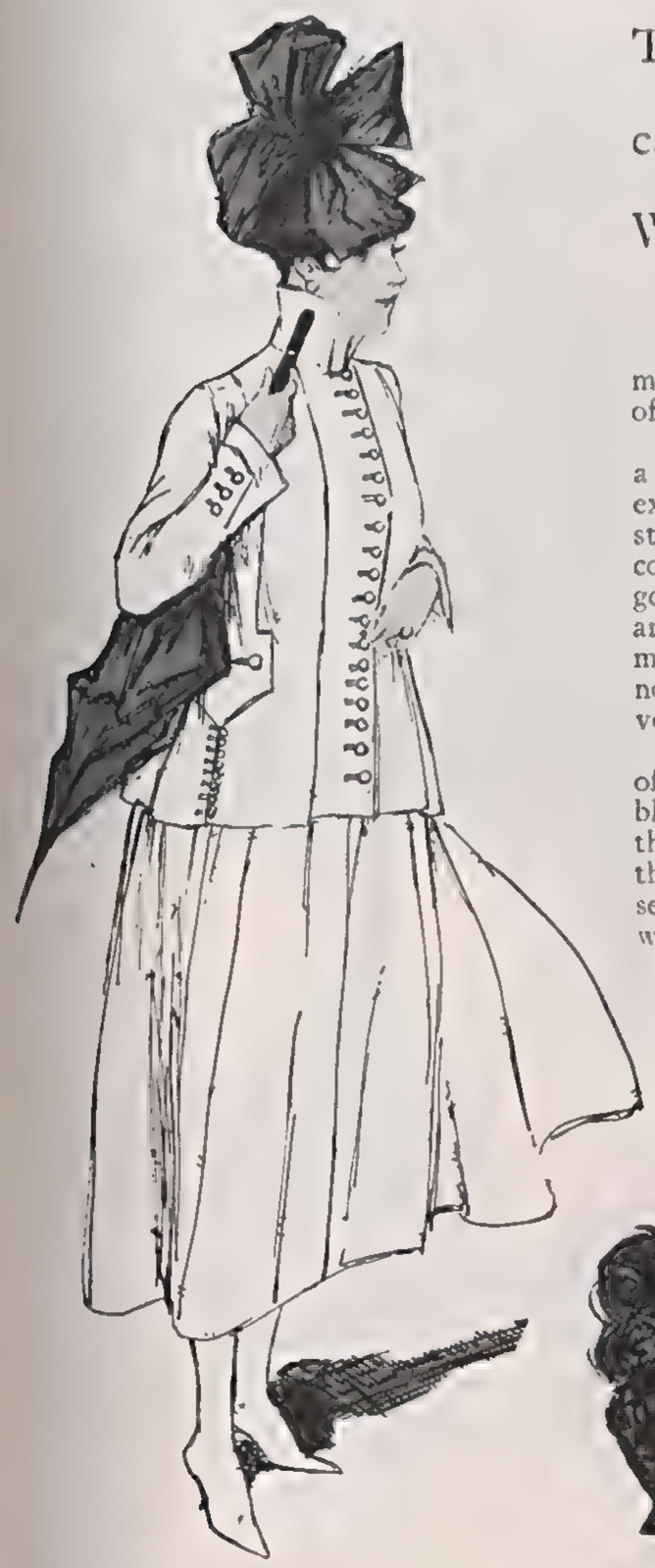


Photographs by Ira L. Hill

BERESFORD, FAMOUS IN PARIS FOR ITS BLOUSES, ESTABLISHES A BRANCH IN NEW YORK—THESE ARE FIVE REASONS FOR ITS FAME

SMART FASHIONS *for* LIMITED INCOMES

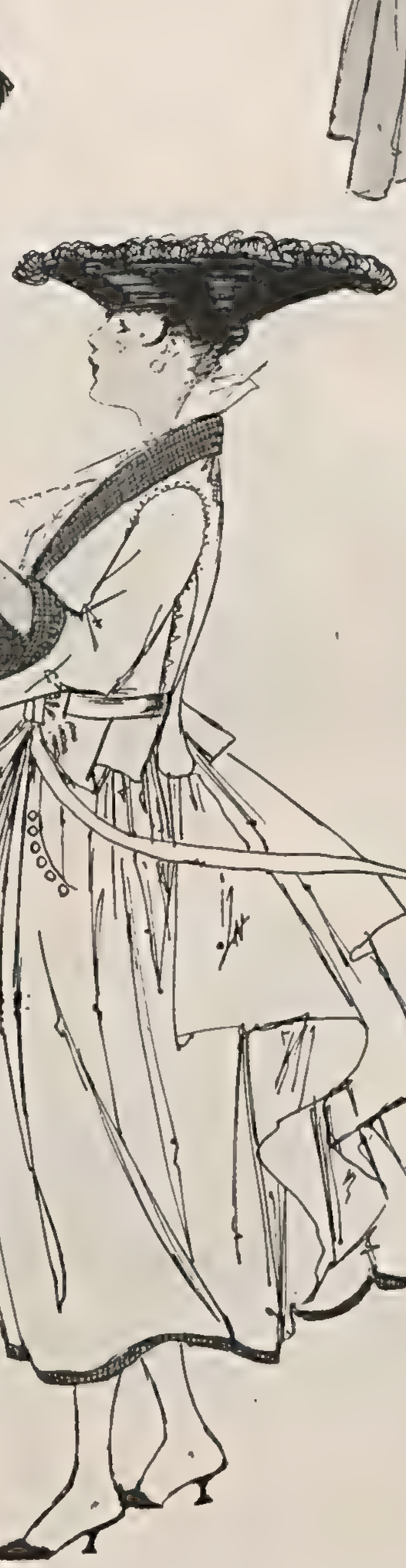
Though the One-Piece Gown Is Favored for Many Occasions, It Is the Cool Tailored Suit Which the Smart Woman Favors for Street Wear on Hot Summer Days



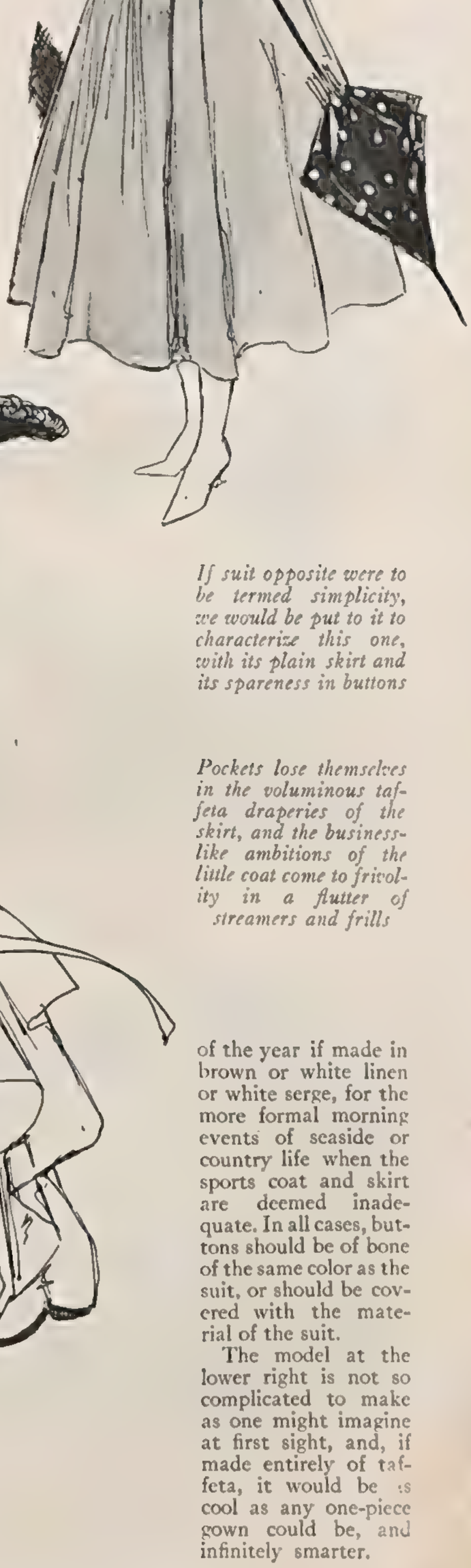
To make up for the simplicity of her vis-à-vis, this model presents a riot of buttons in an alignment that is distinctly military



Not a cape, but a caprice, is this very feminine garment with its points and tassels and its intention of artfulness in enticing and capturing all the summer breezes afloat



If suit opposite were to be termed simplicity, we would be put to it to characterize this one, with its plain skirt and its spareness in buttons



Pockets lose themselves in the voluminous taffeta draperies of the skirt, and the business-like ambitions of the little coat come to frivolity in a flutter of streamers and frills

ONE-PIECE gowns for street wear that satisfy the really smart woman are rare, and probably for this reason the ever-discriminating Parisian (always our model in matters of dress) affects them but sparingly. Although in America, doubtless owing to different climatic conditions, the one-piece gown is much more popular and is exceedingly smart so long as it suggests the tailor-made and avoids the reproach of informality, yet the three- or two-piece suits are most in demand by the fastidious woman of fashion.

The suit sketched at the upper right is a smart simple model, which would be excellent in blue taffeta for wear on the street or for running up to town from the country place. Worn with a thin Georgette crêpe blouse, it would be quite cool and pleasant on the warmer days, while maintaining that trim tailored silhouette no smart woman cares to lay aside for very long.

At the lower left is shown a cape coat of natural color pongee with midnight blue tassels and stitching on the optional third piece to be worn with a gown of the same material. This model would seem to have been designed especially with a view to admitting the winds of heaven, rather than for those protective purposes usually associated with the word "coat." This is a characteristic likely to be much appreciated at this season.

In these days, when cheap imitations of every garment of the prevailing mode have made the streets a nightmare to the connoisseur, any creation unlikely to arouse enthusiasm in the many comes as a boon to the woman of taste. Just such a model is that sketched at the upper left on this page, for it is smart, but because of its extreme simplicity it is a garment such as appeals only to the discriminating few. In navy blue tricoserge, it would make an admirable traveling suit and it is well adapted to this use on account of its trim-fitting neck. It would be even more in demand at this season of the year if made in brown or white linen or white serge, for the more formal morning events of seaside or country life when the sports coat and skirt are deemed inadequate. In all cases, buttons should be of bone of the same color as the suit, or should be covered with the material of the suit.

The model at the lower right is not so complicated to make as one might imagine at first sight, and, if made entirely of taffeta, it would be as cool as any one-piece gown could be, and infinitely smarter.

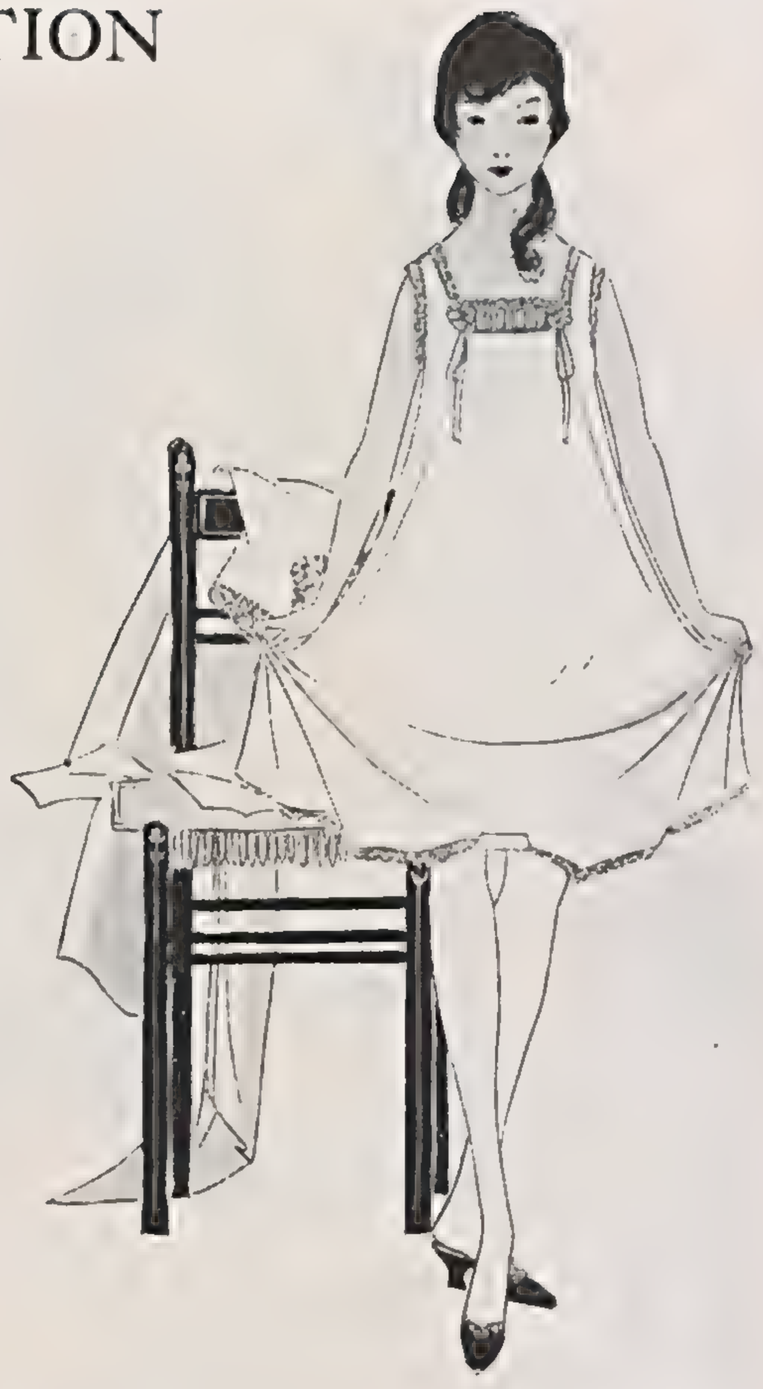
THE YOUNGER GENERATION



A corset of flesh colored tricot, slightly boned, is particularly suitable for the extremely young person who is also the ardently athletic person; and it is equally to be desired should one be less young but just as athletic. It starts off with a narrow band of thread lace at the height of its career, but all the rest of the way is plain sailing



There is only one thing as thrilling as one's first love affair; that is one's first corset. They both give the same feeling of delightful importance. This one is planned to give something approaching a waist-line to the straight sturdiness of the twelve-year-old. It is of cotton tricot, boned a bit in back, and those shoulder-straps are more than mere mementos of the corset waist our infancy knew,—the whole affair hangs on them. From Mme. Schwartz



Though one's years are still reckoned B. D. (before début), one may nevertheless be grown up enough to wear an envelope chemise of fine white batiste, bordered with lace bearing a startling resemblance to filet, and punctuated with pink ribbon bows. The nightgown thrown over the chair matches the chemise



(Extreme right) This tricot corset may be had in white or flesh color, and there are two elastic bands at the top so that one may bend where and when and as far and as often as one pleases

It has the modest neck allotted to the pre-débutante, but otherwise it is a most sophisticated affair, this nightgown of white batiste edged with Irish picot and adorned with bows of pale pink ribbon



A crêpe de Chine negligée isn't half so much a matter of late years as it sounds. It is timidly pale pink or blue, its edges are ingeniously scalloped, and it is only allowed a Georgette crêpe collar and a ribbon girdle. Five models from L. P. Hollander and Company

"COME INTO THE GARDEN"

ADMITS OF NO REFUSAL

WHEN THESE ARE THE

INDUCEMENTS OFFERED



It may be an arched trellis, if one wishes, but it is accommodating enough and picturesque enough to be a gateway. It may be had in white or in light or dark green, to span a path 4 feet wide; $35



Would a rose arbor be a rose arbor without seats? The specifications here are carefully selected wood painted white or light or dark green. The arbor is 8 feet wide, and the seats are 4 feet long; $75

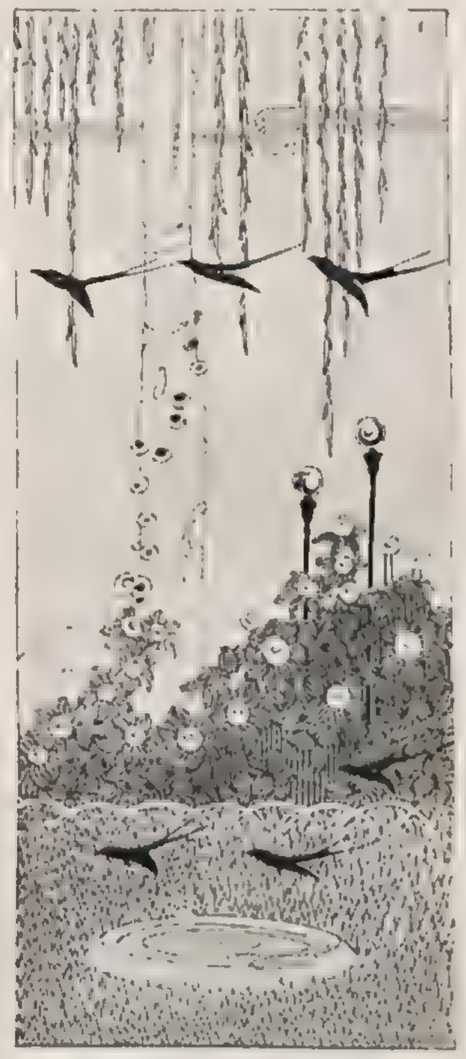


Even at the risk of making Jonahs of one's trusty little goldfish is one tempted to let them dwell within this whale—a whale of white glass, with expressionless blue glass eyes; 18 inches long; $15



Take the flower-pot and its flowers from this ivory-painted stand decorated with red flowers and bands of black, and it becomes a hat stand; 50 inches in height; $16 without flower-pot

A straight garden-seat is a comfortable thing, but a curved garden-seat is just as comfortable and twice as graceful. This one may be had in white or in light or dark green; 7 feet long; $45. This seat, the gateway, and the rose arbor were designed by J. Whittier



A bird bath of white terra-cotta is the more like a pool for the lily leaves molded in the bottom; 18 inches across; $7.50. In back, on garden-sticks, are gazing-balls; 35 cents each



The lawn or the porch would be the brighter for this terra-cotta flower-pot, decorated with garlands of fruit in relief; 18½ inches in diameter; $5



The flower-box brings a bit of garden to one's very window sill. This one is of terra-cotta, in its name color or in gray, though (a word to the wise) the gray is in the long run more practical; 9½ inches wide by 23 inches long; $7.50



A dignified flower-pot, with Italian decoration, is of reinforced cast stone to defy such trifles as time and weather; 28 inches in diameter; $25

SEEN *in the* SHOPS

As Varied as the Degrees Fahrenheit Are the Variations of Sports Clothes, from the Severe Masculine Sports Shirt to the Femininely Frilled Blouse

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



A dimity blouse which combines the triple advantages of being smart, well-made, and inexpensive is checked in rose and white or green and white; $3.95. The skirt of white piqué cord with a gathered back has a detachable belt; $5



For country wear on occasions a trifle more formal than sports comes the blouse (left) of voile with hand-embroidered eyelets, and trimmed with large crochet buttons and an edging of Valenciennes lace; $7.50



A frilled blouse of sheer white batiste is edged on the frills with white, rose, or Copenhagen linen; $7.50. The skirt of the new-fashioned old-fashioned etamine, piped with white haircord, is in yellow or robin's egg blue; $7.75

EVEN in sports clothes, one notes this season a tendency away from absolute severity of line and religious simplicity of style. Sports dresses show many attractive variations of design, and separate skirts boast ornamental pockets and prettily piped belts, but it is probably in the blouse which the smart woman chooses to wear with her country skirts that the note of femininity is most strongly sounded. There is, of course, the very plain mannish sports shirt for such active pastimes as tennis and golf, but even this is superseded to a certain extent by the tucked blouse with a deep becoming collar of other than conventional shape and by the slip-on blouse. Prettily frilled blouses of the type shown in the illustrations on this page are being much worn for country dress.

Even more surprising than frills, because more unusual, is the triple version of the cape, which is so attractively handled in the blouse shown at the lower right on this page. It is fashioned of white linen with rather large widely spaced dots of white, pink, or blue, and the white linen capes are edged with a colored linen binding to match the dots. This colored binding also appears at the edge of the plain white linen vest which is fastened by means of pearl buttons. The skirt of twine colored and black striped crash is trimmed with white haircord piping and white pearl buttons, and the pockets are marked by white embroidered arrow-heads. Then for occasions a trifle more formal than sports comes the pretty voile blouse pictured in the middle of the page. It is embroidered with eyelets and trimmed with large crochet buttons and with an edging of Valenciennes lace in an unusually attractive pattern. The blouse at the upper right is made by hand of sheer white batiste. The sailor collar, turn-back cuffs, and tiny vestee are edged with a narrow frill, piped either with rose or Copenhagen blue. The blouse may be all white. The skirt is made of basket-weave canvas etamine. The checked blouse at the upper left is dimity; the skirt is piqué cord.

Made trimming of the type which is new this season trims the blouse of striped handkerchief linen illustrated at the lower left. The little decorative points in this case are made of plain white organdy to match the collar and vest, and they are headed by covered buttons of the same shade as the stripe in the linen. These colored buttons are also used to fasten the waist at the front. A simple easily laundered type of white skirt is worn with this waist. It is made of herring-bone gabardine with hand-bound buttonholes and large crocheted buttons, and it has two slash pockets and a detachable belt.

A made trimming of this same general type trims the cool white tub frock shown second from the lower left on the opposite page. The basis of the frock is white marquisette with a self stripe slightly heavier in weave, and the lower part of the skirt, the collar, and the cuffs are of white organdy edged with made points of the same material. White pearl buttons are used decoratively and the high crisp collar gives the frock decided distinction. One of the attractively ruffled frocks of



A blouse of handkerchief linen striped in white with navy, rose, Copenhagen, lavender, or green, has hemstitched tabs on the cuffs and collar; $7.50. The skirt is washable gabardine; $6.95



A white linen blouse dotted in white, pink, or blue has capes edged to match the dots; $9.75. The skirt of twine colored and black striped crash is trimmed with white haircord piping; $9.50

which there are many, but none too many, this season, is sketched in the middle of this page. It is made all of net with white satin pipings and girdle, and it is cool and summery looking to the last degree. Akin to the ruffled frock, but more elaborate, is the frock at the extreme left of this page. It is made of white marquisette with frills and insets of white net. It is a very youthful frock and also becoming to the older woman. A charming fabric is chiefly responsible for the attractiveness of the frock shown second from the lower right. A sheer white voile is striped in color.



The favor accorded to the very sheer blouse is responsible for this new brassière of wash silk in flesh color, boned in back and at the sides, and held in to the figure by means of an elastic band; $1.50



A rain-coat of especial interest to the golfer is of rubberized silk so cut that a full sweep of the arm may be taken without raising the coat at the bottom; in tan, or ordered in any color, $35

ardine. The costume is both inexpensive and well made.

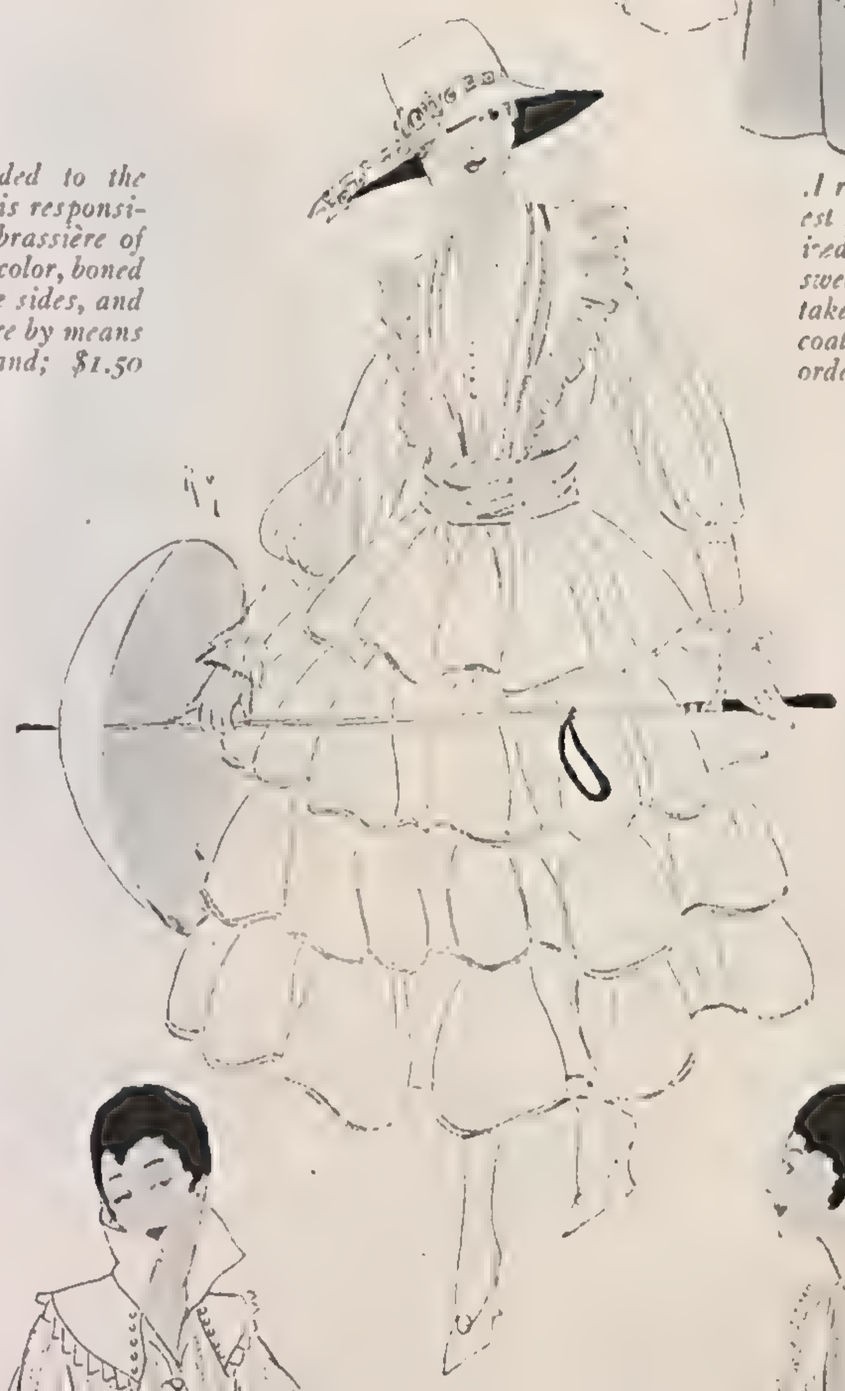
Something new in rain-coats is pictured at the upper right. It is designed especially for golf wear, and is so cut that the full sweep of the arm may be taken without raising the coat from the bottom. It is made of light-weight rubberized silk in a good medium shade of tan, but may be ordered in any color desired.

RESPONSIBILITY PLACED

The prevalence of the very sheer blouse is responsible for some attractive new models in brassières, some of which are more or less ornate and others of the simple well-proportioned type illustrated at the upper left. This brassière is made of a firm wash silk in flesh color and is cut so low in the back that it will not show above the camisole. It is made entirely without boning in the front but has two supple bones under the arms and is quite substantially boned at the back where it is held in to the figure, in order to insure the much desired flatness, by means of a band of elastic.

A COOL SUIT

For a trip into town on a rather mild summer's day, a three-piece suit such as is illustrated at the right on this page is quite appropriate, and it is the most comfortable costume imaginable. In it, tan cotton gabardine is most attractively combined with tan striped open-work voile. The bodice is made almost entirely of the voile and the coat is fashioned wholly of the gab-



One of the attractive ruffled frocks of which there are many, but none too many, this season, is of net with white satin pipings and girdle; $15





Akin to the ruffled frock, but more elaborate, is the frock of white marquisette trimmed with many little frills and with narrow insets of white net between them; $38



A tub frock of white marquisette with a self stripe slightly heavier in weave has collar, cuffs, and lower part of the skirt of white organdy edged with made points of the same material; $21



A charming fabric is chiefly responsible for the attractiveness of this frock of sheer white voile striped with blue and white. The panel of the skirt, fichu, and cuffs are of white net; $15



For a trip into town on a summer's day, a three-piece suit is the most comfortable outfit. It combines tan cotton gabardine with tan striped open-work voile; $18.50

VOGUE PATTERN SERVICE

Frocks That Are of the Stuff Thin Air Is Made of, and a Coat with Hardly an Ounce More of Weight

For descriptions and prices of patterns on these pages see pages 114, 116, and 118



Frock No. 173346



Frock No. 173242



Waist No. 173270; skirt No. 173271



Waist No. 173427; skirt No. 173428



Waist No. 173420; skirt No. 173430



Waist No. 173414; skirt No. 173415

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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Waist No. 173314; skirt No. 173315

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THE BLOUSE WINS A PROMINENT

PLACE IN THE SUMMER WARDROBE



Blouse No. 173142



Blouse No. 173411



Coat No. 173421



Blouse No. 172768



Blouse No. 173290



Blouse No. 172920



Blouse No. 173235



Blouse No. 172483



Blouse No. 172880



Blouse No. 173141



Blouse No. 173398



Blouse No. 173412



Blouse No. 173397



Blouse No. 173339

For descriptions and prices of patterns see pages 114, 116, and 118



Frock No. 173251



Waist No. 172828; skirt No. 172829



Waist No. 173070; skirt No. 173071



Waist No. 172498; skirt No. 172490



Smock No. 173419



Skirt No. 173140



Skirt No. 172798



Skirt No. 173417



Skirt No. 173418



Skirt No. 173389



Skirt No. 173255



Skirt No. 173416

Skirt No. 173378

Smock No. 173334

Waist No. 173260; skirt No. 173261

For descriptions and prices of patterns see pages 114, 116, and 118

IN THE MORNING ONE WEARS COSTUMES OF ONE PIECE OR OF BLOUSE AND SKIRT, UNLESS GARDENING'S THE THING, IN SMOCK AND SEPARATE SKIRT

Tecla Pearls

are endorsed by the social elect of two continents

It would amaze you to know how many women of wealth and fashion wear Tecla Pearls.

It would amaze you more to know how often some gorgeous necklace whose Oriental magnificence conjures up speculations of fabulous cost is, in reality, a Tecla creation.

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Combination No. 173395



Negligée No. 173149

THIN THINGS IN LINGERIE AND NEGLIGÉES, WITH

A GLANCE AT SUMMER CLOTHES FOR CHILDREN

For descriptions and prices of patterns see page 118



Negligée No. 173285



Infant's Layette No. 172536



Pajamas No. 173114



Frock No. 173074



Rompers No. 173273



Rompers No. 173011



Smock No. 173073



Coat No. 173409

the soup of the epicure



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A very attractive offering of smart apparel for Women and Misses, of Gowns, Street Frocks, Lingerie, Linen and Graduation Dresses, Silk Tailored Suits, Smart Outing and Sport Suits, Motor Coats, Evening Wraps, Outing Skirts and Tailored Blouses.



Tailored Linen Suit, Norfolk Yoke in Back, Patch Pockets, $13.75

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Tailored Suits of Linen; Smart Norfolk Coat or flare Model, White and colors . . .	$13.75 to $18.75
Silk Jersey and Knitted Wool Sport Suits . .	25.00 to 32.50
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McCutcheon Tailored Linen Shirts of White Handkerchief Linen or colored stripe Linen, smart Pique Collar and Cuffs . .	5.95

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SEEN *on the* STAGE

(*Continued from page 77*)

This play must be produced on an Elizabethan stage or not at all. Its requirements are utterly at variance with the conventions of the realistic theatre; and this is the main reason why, in recent years, "The Tempest" has rarely been produced. The story is spun of "such stuff as dreams are made on." The incidents occur, as in a dream, "out of place, out of time." To anchor this fantastic narrative in actuality, according to the method of Augustin Daly or Sir Herbert Tree, is to force it to compete unfairly with the modern realistic drama. But Mr. Corbin and Mr. Calvert have chosen wisely to afford this Elizabethan relic the advantage of a production in accordance with the chief requirements of the Elizabethan stage.

"THE TEMPEST"

WHEN the curtain rises at the Century, it discloses a counterpart of the stage of Shakespeare's theatre; and on this stage the entire text is spoken, without interruption and without rearrangement. No cuts whatever have been made, except for the excision of a few words and a few lines here and there which, to the oversqueamish modern ear, might sound indelicate. Yet the performance is run through in a little over two hours, because there are no intermissions, except for a single interval of fifteen minutes, which has been introduced arbitrarily to afford the restless modern auditor an opportunity for a smoke in the lobby. The narrative gains greatly from this continuity. The fantastic story of "The Tempest" demands a drifting fluency of narrative; and to interrupt the text with many intermissions, as Augustin Daly did, is to release the auditor irrecoverably from the spell of Prospero's enchantment.

It must not be surmised, however, that the present production is academically archeological. Shakespeare's stagecraft is approximated, but it is not imitated stupidly. A stupid, or professorial, adherence to the facts of archeology would require a renunciation of artificial lighting, would demand the substitution of boys for women in the feminine rôles, and would necessitate the seating of spectators on the stage itself. These three foregone conventions—not to mention many more—would merely scatter and distract the attention of a modern audience; and Mr. Corbin and Mr. Calvert have chosen wisely to forget them.

The Elizabethan drama was more imaginative than ours, for the simple reason that the Elizabethan stage demanded from the spectator a greater and more conscious contribution of imaginative receptivity. The modern dramatist says, "Two and two make four," and the modern auditor agrees with him, saying to himself subconsciously, "I've often thought that very thing myself." Herein we see the source of the appeal of Pinero and Galsworthy and Barrie. But the Elizabethan dramatist said, "You see this orange? . . . Let us now pretend it is the twirling world; and let us next imagine that we blink like thronèd stars upon that mutable and restless planet"; and the Elizabethan auditor took wings, and made himself a god by contemplation of an orange. Herein we see the source of the appeal of Shakespeare.

The ship scene with which "The Tempest" opens is ineffective on the modern stage, because no mimic shipwreck can compete with actuality; but it is very effective on the rehabilitated Elizabethan stage, because it casts all actuality aside and appeals to the desire of the audience to contribute an imagination of the real. In presenting such a narrative, it is more difficult, and less effective, to rock the stage than to suggest a rocking of the mind by a helter-skelter of the lines.

By virtue of these principles, and by virtue also of the fact that the actors have been excellently chosen, the present exhibition of "The Tempest" is genuinely entertaining. This fact seems all the more remarkable when we remember that "The Tempest" is a bad play and by no means a monumental poem. Of dramatic merit it is almost void, and in literary merit it sinks considerably below the works of Shakespeare's prime. This may seem a shocking thing to say in this particular year, when Shakespeare is being lauded loudly for his very faults; but, some time or other, when the atmosphere is not bethundered with unthinking plaudits, it might be well for some critic of the drama to condemn the exposition of the story in the crude and tedious narrative of Prospero to Miranda, and for some critic of poetic art to condemn the decadence of the author's verse in that later period when he trod upon the heels of Fletcher in the new and devastating habit of terminating lines with adjectives and prepositions and conjunctions.

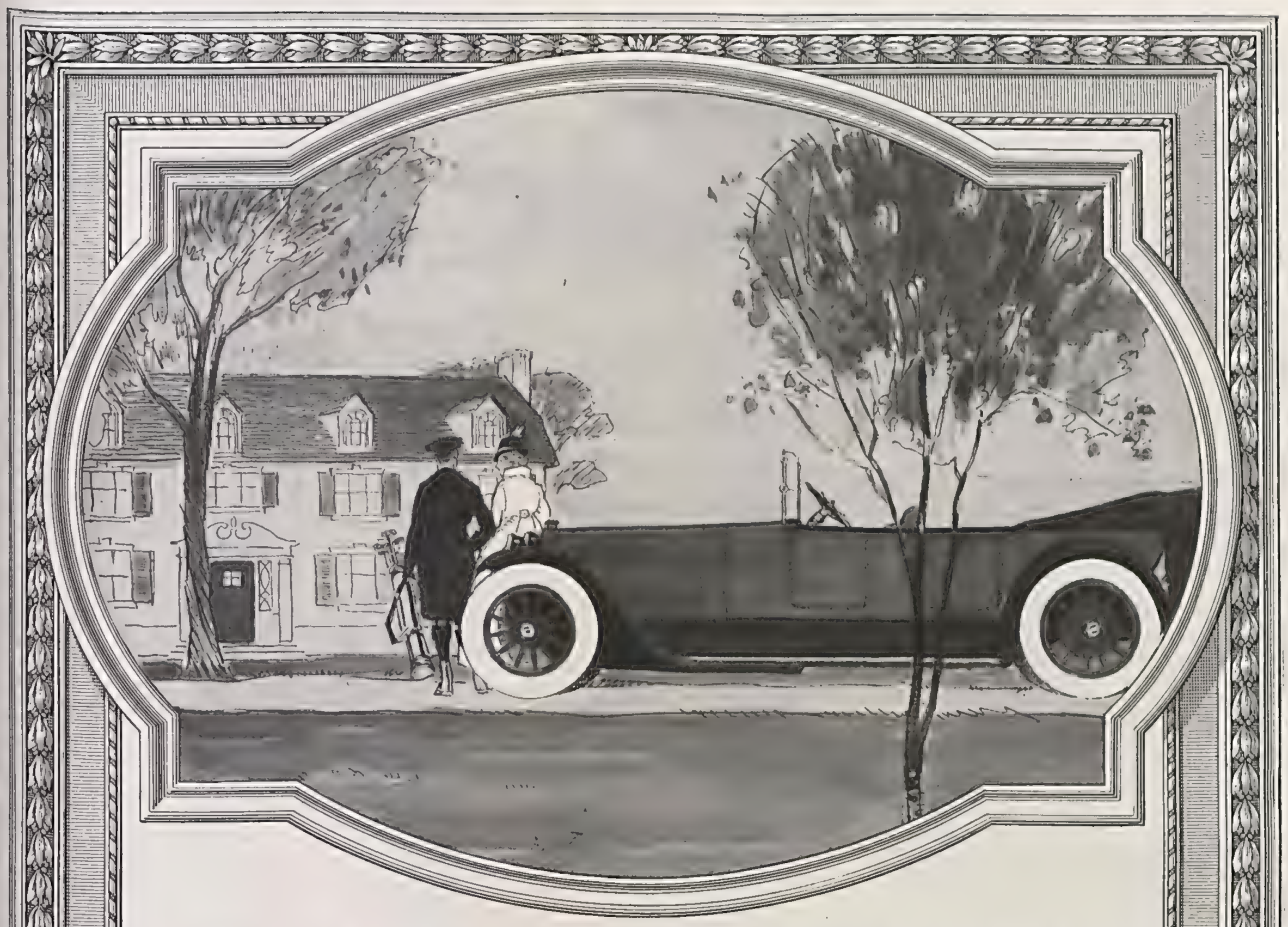
"A WOMAN OF NO IMPORTANCE"

THERE is no other manager in America to whom the theatre-going public is more indebted than to Margaret Anglin. Not only is Miss Anglin an admirable actress, but she makes it a point to permit the public to enjoy the sort of plays which the most intelligent desire most to see. In the last half dozen years, she has played more great parts in more great plays than any other American actor of either sex. She has appeared as the Rosalind, Viola, Katharine, and Cleopatra of Shakespeare, the Antigone and Electra of Sophocles, the Medea of Euripides; and she has appeared also in many interesting parts in the more analytic and prosaic drama of to-day. Furthermore, she has not confined her activity, like more provincial artists, to the precincts of Broadway. She has borne the banner of great drama from the Atlantic to the Pacific, and carried the message of Sophocles and Shakespeare to half the whirling world.

Whenever Miss Anglin appears in New York, she does us the honor of presenting a play that is worthy of attention from people of intelligence and taste. Instead of exhibiting a piece by nobody at all about nothing worth considering, she chooses rather to revive some famous work by an author of acknowledged eminence. The pleasure of seeing her upon the stage is thereby enhanced by the pleasure of adding an item to the catalogue of each theatre-goer's personal experience of the accredited drama of the world.

Miss Anglin's contribution to the pleasure of the present season is a revival of "A Woman of No Importance," by Oscar Wilde,—a play which has not been exhibited in New York for over twenty years. Oscar Wilde was not designed by nature to be a dramatist; but he was gifted with so uncanny an appreciation of the technical requirements of all the literary arts that, when he turned his attention to the theatre, he could play the game as easily as one who had been "native and indued unto that element." His plays exhibit a curious combination of the earlier method of Pinero and the later method of Shaw. Like Pinero—and like Robertson before him—he selects a story which is sentimentally appealing and theatrically effective; and, like Shaw, he decorates his narrative with a rich embroidery of brilliant wit which is often inappropriate. In these two endeavors, he shows himself, on the one hand, inferior to Pinero, and, on the other hand, superior to Shaw. On the theatrical side, his plays are workmanlike and adequate, but they never rival in this respect the masterpiece of Pinero. But, on the literary side, his embroidery of wit is even more scintillant

(*Continued on page 94*)



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SEEN *on the* STAGE

(*Continued from page 92*)

than that of Shaw, and is much more dateless and enduring.

The underlying fabric of "A Woman of No Importance" (dated 1893) should be considered in comparison with the sort of projects which Pinero, in that early period, evolved in emulation of his teacher,—the now-forgotten Robertson. Regarded from this special point of view, "A Woman of No Importance" must be considered wanting. The basic story of the play is not only sentimental and theatrical but artificial and incredible. Furthermore, this basic story does not fairly start itself until the third act; and the "big scenes" in this act and the last appear too obviously fabricated. Pinero, in handling the same project, would, even at the same period, have been more cunning.

But, on the other hand, the sheer embroidery of wit in the dialogue of "A Woman of No Importance" is a thing that still reduces praise to stutters. Nothing happens in the first act, and very little happens in the second; yet the lines of these two acts are written so consummately that their very wit reduces Mr. Shaw to the rank of those who tell club-anecdotes at second hand. Oscar Wilde, as a craftsman, was superlatively clever; he had learned the game of saying "good things" supremely well; and, despite his deficiencies as a sincere and earnest analyst of life, he attained an undisputed and immortal mastery of epigram.

"BEAU BRUMMEL"

IF ever a character died utterly with any actor, Beau Brummel died with Richard Mansfield; and any attempt to "revive" the part to-day can result only in an empty repetition of a play which, even at its prime, was never masterly. There is a certain merely literary merit in the piece which is not easily deniable. The conception of the central character and the project of the plot were Mansfield's from the first. The lines were written by Clyde Fitch, who was chosen to compose the dialogue at a time when his talents had not as yet been generally recognized. The lines are admirably written; and it is evident that Mr. Fitch had studied the dialogue of Sheridan to good advantage. For this artificial comedy, he chose that tone of artificial rhetoric which was affected, a century before, by the incomparable Brinsley; and, sedulously following the footsteps of his master, the youthful author of "Beau Brummel" wrote many a memorable epigram. But the general project of the play is artificial, the pointed moments are too obviously of the theatre; and, lacking the personality of Mr. Mansfield, the central character is reduced to the dimensions of an ordinary acting part.

In the current reproduction of the play, the last act has been rewritten, to the disadvantage of the text. Otherwise the piece remains the same, except for the imperious personality of Richard Mansfield. But this sole exception is sufficient to damn the present over-hazardous endeavor. The words of Mr. Fitch survive him; but the accents and the mien of Mr. Mansfield were laid away forever when the body of that incomparable actor was buried in a little corner of New London in the autumn of 1906. "I have a very pressing engagement with his Majesty" may seem an easy thing to say; but it is not really easy,—as those who really heard it will remember. The great dead are very greatly dead; and the proper gesture of nobility is to let them rest in peace.

THE NEIGHBORHOOD PLAYERS

SOME day or other, the habitual and faithful followers of this department (if there be any such) will be invited to read a little essay on the art of Lord Dunsany,—a rare and radiant spirit, who, in the midst of the besieging actual, is able to inspire the pure air of the real. This little essay can not now be written, at a time when the white lights of Broadway are still preposterously incandescent and the noise of many minor matters is still redundant on the ear. But, some day or other, when falls a silent night of many stars, with tall trees darkling in the foreground, and misty mountains melting in immeasurable distance, and somewhere near at hand a hint of talking water,—some day, that little essay will be written, and the reader will be asked to stand up and shake hands with a prince of poets and of gentlemen.

For Lord Dunsany is undeniably a prince, in that little literary world where aristocrats are rare. Anybody who has not read the "Five Plays" of his published volume has neglected an opportunity; and anybody who has not seen "The Gods of the Mountain" or "The Golden Doom" or "The Glittering Gate" has missed a privilege. Here is a man with the insight of Maurice Maeterlinck and the eloquence of John M. Synge. His plays are not above the appreciation of the public, for Lord Dunsany is a veritable dramatist. But they soar far higher than the visioning of those who (for the present) conduct the theatres on Broadway. Therefore, to gain acquaintance with his work, it is necessary still to go to Grand Street.

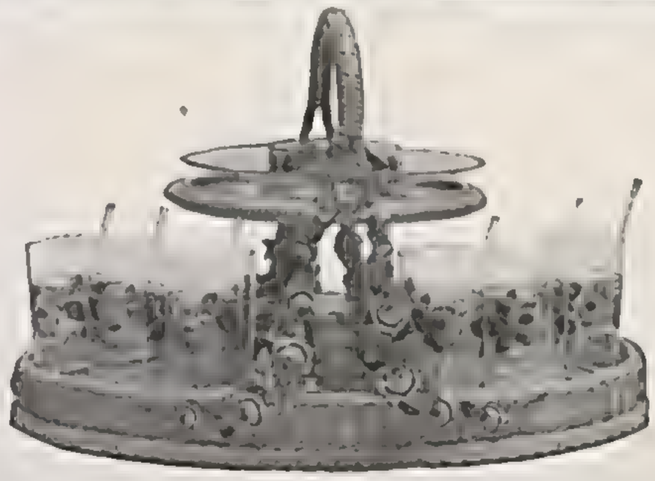
At 466 Grand Street, it was possible, on the evening of April 22, to attend the first performance on any stage anywhere in the world of a new and hitherto unpublished play by Lord Dunsany, entitled "A Night at an Inn." The audience which crowded the Neighborhood Playhouse on this particular evening included less than half a dozen of those who, by professional connection, might have been expected to respond to the privilege of the occasion. Yet, when this great play by a great man was presented by the local company of amateurs, it reached out and grabbed the casual auditors by the throat, and shook them, and thrilled them, and reduced them to a mood of inarticulate laudation.

"A Night at an Inn" is, basically, nothing more than a melodrama of the "shilling-shocker" sort; but it is so irradiated with imagination that the terrible theatric thrill of the immediate performance is survived by a memory which serenely satisfies the soul. To explain the basis of this strange and wonderful appeal would seem like the betrayal of a personal confidence; and, since the play will soon be famous through the world, a summary of its subject-matter is, at the present time, superfluous. Suffice it to say that the Neighborhood Players produced, on the evening of April 22, one of the really great and unforgettable sensations of the year.

Three other plays were presented on the same evening at the Neighborhood Playhouse. One of these was a farce by the famous Russian playwright, Anton Tchechoff, entitled "A Marriage Proposal," which effectively repeated the method and the manner of Molière. Another was "The Price of Coal," by Harold Brighouse,—a realistic little tragi-comedy which brought the spectator face to face with actuality. The third was a less dramatic and more literary effort by the Yiddish playwright, Sholom Asch, entitled "With the Current," in which the author discussed the customary modern problem of the dissidence in ideals between the coming and the going generation. All four of these plays were unusually worthy of consideration; and on the occasion of their first performance, the pilgrim from Broadway was required to envy the great privilege afforded to the residents of the immediate neighborhood of Grand Street.



V-34—Elephant Lamp. A quaint and effective lighting fixture, 19" high, in either bronze or old gold finish with silk shade 13" in diameter to match, $25.00.



V-43—Wicker Serving Tray, decorated in white enamel with garlands of colored flowers. Bottom tray 12 x 19", upper tray 9" in diameter, $10.00. Cracker and cheese dish (shown on top tray) decorated with blue bands and pink roses. Cheese container, 4½" in diameter, is removable and cracker dish, 9¾" in diameter, can be used for serving sandwiches or cake, $5.00. Chopped ice tub, decorated with blue bands and pink roses, $2.50. Ice tea or highball glasses, decorated with blue bands and pink roses, $10.00 dozen Crystal ice tea spoons and straws (shown in glasses) $2.50 dozen. Comple e Summer Tea Set, as illustrated, $22.50.



V-45—Trellis Window Box in Paul Poiret design of black and white and colored flowers. Made in four sizes as follows: 4 x 8 x 11½" high, $2.50 4½ x 12 x 13" high, $3.50. 5 x 14 x 19" high, $5.00. 6 x 17 x 23¼" high, $7.50.



V-44—Red Brick Bird House with removable roof, 11" in diameter, in openings $1.50 each. $5.00. Small china birds right), $2.50 each. Large Large china bird (at $1.50 each. Large pottery bird (at left) pottery bird (flying position) $2.00 each. All birds in all colors.

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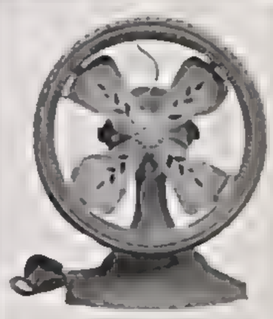
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V-35—Perforated Cake Cover decorated with colored flowers on white enamel. 10" in diameter, $3.50.



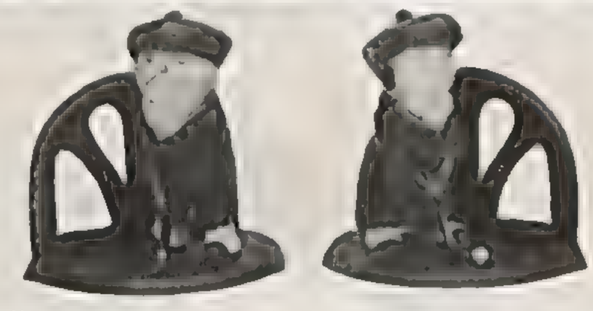
V-38—Serving Tray in (black only) with design in gold and colors. Large size, 16 x 20, $2.50. Small size 11 x 14, $1.50.



V-40—Crucet Electric Fan, 6" in diameter, finished in ivory enamel with colored design on blades. Special price $15.00. Other fans on stands, up to $85.00.



V-41—New Sherbet Glass and Saucer, in Royal purple glass, $16.00 dozen. After Dinner cups and saucers, $16.00 dozen. Fingerbowl and plates, $18.00 dozen. Candlesticks, $5.00 a pair.



V-33—"Col. and Mrs. Bogey" Bookends. Their sports suits are red and green with white spats. They keep their eyes on the ball—the adjustable golf ball which is their head. 4 x 6 x 4¼" high, $4.50 a pair.



V-46—Heavy Crystal Ash Receiver in fine Sheffield holder, Dutch silver design and gold lined, 4¾" in diameter, $5.00.



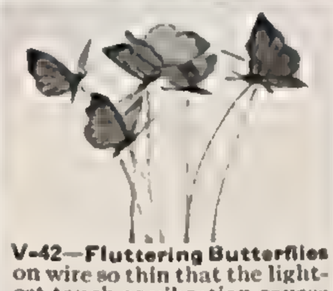
V-36—Candlesticks in black with bird design in colors 8½" high, $3.50 a pair. Decorated candles, 50c each



V-49—Chinese Lacquer Floor Lamp and Shade. Lamp 72" high, decorated in Chinese design in black lacquer and gold. Shade 22" in diameter to match. Price complete, $50.00.



V-37—Cake or Cracker Box in white, black, yellow or old rose with Paul Poiret flower design, 10" in diameter, $5.00. 8" in diameter $3.50.



V-42—Fluttering Butterflies on wire so thin that the lightest touch or vibration causes them to flutter. Decorated in brilliant butterfly colors. Suitable for use with plants or in table decorations with flowers, 75c each.



V-43—Fish Aquarium decorated with colored flowers and green foliage. Three sizes 10" in diameter, $8.00. 12", $7.50. 15", $14.00. Aquarium stand in white enamel 28" high, 15" in diameter, $14.00. 15" aquarium and stand, as illustrated, $25.00.



V-47—Chinese Lacquer Mirror of Chinese design in black and gold with fine French bevelled plate glass. In three sizes—22 x 34, $25.00—20 x 23, $18.00—17 x 20, $15.00.



V-39—Watering Pot of unusual shape in white, yellow, black or old rose with attractive floral pattern in colors 6½" high with 14½" spout, $3.50.



V-50—Burnished Gold Frame on Stand, in carved wood design, size 8x10". Price $3.50.

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75 North Pearl Street
BRIDGEPORT CONN
213 State Street
NEW HAVEN CONN
123 Church Street
WATERBURY CONN
24 East Main Street
HARTFORD CONN
32 Pratt Street
PROVIDENCE R I
137 Mathewson Street
NEWPORT R I
231 Thames Street
SPRINGFIELD MASS
294 Bridge Street
WORCESTER MASS
3 Pleasant Street
FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street
SALEM MASS
187 Essex Street
LYNN MASS
22 Munroe Street
LOWELL MASS
37 Merrimac Square
MALDEN MASS
30 Pleasant Street
CAMBRIDGE MASS
1274 Massachusetts Avenue
BROOKLINE MASS
1310 Beacon Street
WALTHAM MASS
193 Moody Street
WATERTOWN MASS
1 Galen Street
PORTLAND MAINE
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(with Rines Bros.)
BOSTON SHOPS
284 Boylston Street
17 Temple Place
248 Huntington Avenue

Telephone in all shops — Local deliveries by our own trucks

A SHOPPING TOUR IN THE FAR EAST

(*Continued from page 64*)

But as for the actual "mechanics" of shopping, all the clever wiles we had learned from the Turk and the Hindu availed us nothing in the presence of the Chinaman. "No want, no take," he says in the way for which the "heathen Chinee is peculiar." He has no "honorable manners" like his Japanese neighbors, and is as silent as the Sphinx, except when asked the price of his beautiful handiwork. Then looking obliquely at one, he answers, "Coat? Twenty dol' Mex, two poun' English." A second look, and thinking his prospective customer may be American or German, he adds, "Ten dol' gold, forty mark Germ'." After some mental gymnastics we realize that United States currency is called "gold" in the Far East, although the abundance of gold never impresses us at home.

We found the oriental adapting himself rapidly to the desires and needs of the occidental. But in the matter of tips, he preserves his ancient method. "Backsheesh" has come to be a sort of generic term for tips in the East, but it has local variations such as "chow" in China, a word intended to indicate a condition of hunger which would appeal to the well-fed traveler.

Shopping in Canton, the city of the cheerful genii, was our only disappointment. Visions of possessing their wonderful silks and ivories began to wane after seeing the fierce looking sedan chairmen, who were ex-pirates, as some one explained. At the first shop, we found that the Cantonese merchants locked their customers in for safety from the street crowd. We lost interest in shopping at once and were conveyed to the river steamer as fast as crowded crooked streets would permit.

THE SHOPPER'S PARADISE

Japan is the shopper's paradise. Whether this is due to the exquisite fabrics in the shops, or to the price at which articles can ultimately be bought, or to the honorable bows and Banzais and Ohyos! and tea and smiles and Sayonoras, who can say? Some of us thought it might be due to the good cheer and patience of the rickshaw men.

In agreeable contrast to Egypt, when we reached Japan we discovered that the merchants gave "backsheesh" to us. When a mandarin coat had been bought, the purchaser received a tiny needle-book, or a fan, or a picture of Fujiyama. It seemed a rather pleasing custom when one was the recipient instead of the giver.

We were sometimes embarrassed by Japanese etiquette which required us to remove our shoes before entering the temples, the finest shops, and the Imperial Palace. On the ticket of admission to the latter were six notices, one of which read:

"Iv. Visitors are requested to leave hats, caps, overcoats, boots, shoes, etc. (?) at the entrance."

Nevertheless, Count Okuma, the Present Premier, admitted us to his reception with all our apparel on; and on the following day, the newspapers stated that he would have to have his floors repolished, as the shoes of his guests had seriously damaged them.

Later on in our trip, after we had bought all the curios which our trunks could hold, the menagerie idea developed and a live marmoset came on board to live with us. Soon we had parrots, paroquets, love-birds, macaws, Pomeranians, three chow dogs, and a monkey. The owner of the last paid twenty-five dollars for its passage to America, but when "Jocko" had bitten the captain and two ladies, he was given his passport and put ashore at Manila. Our zoological collection was then put in charge of the chief steward.

The weather favored us and most of our shopping was done in comfort. The warmest day we encountered was in Java, where we bought painted "sarongs" (native skirts) for table covers, and spent the rest of the day in the Botanical Garden at Buitenzorg. Its very name means "away from sorrow and care," and there we rested in the peace of a tropical forest. As we tarried, the singing of strange birds came on our ears, a sound like the voice of Danhjang Tessa, the Javanese god, who lives in the branches of trees and blesses the stranger at the city gates. On the other hand, our coldest day was in Tsing-Tau, China, where we brought back to the ship wonderful furs, shantung silks, little bottles with Chinese figures painted on the inside, and lace which had been placarded with the novel inscription: "This lace by hand-made Chinese women."

An innocent bystander watching us shop must have been astounded at the things we seemed to want. No sane American would go forth in his native city in pursuit of elephants, yet in Ceylon he will insist upon buying whole families of them, made of ebony, ivory, silver, and cocoanut shell, humble workaday elephants and those gay with Durbar trappings, and here too are pearl-fisheries and gem pits from which come impossibly large sapphires and rubies. Nothing can give one a more complete sense of satisfaction than to carry away one of these inch-long treasures.

SHOPPING IN PRISON

When we reached Manila, we were advised to do our shopping at Bilibid Prison. This was a novel idea, but we understood it when we arrived there and saw the excellent work of the native prisoners, who are natural hand-craft workers. We bought silver souvenirs, hammocks, canes, and wicker chairs. Later, at sunset, we watched the prisoners salute the flag and were duly proud of our colonial policy. The next day we spent in the walled city buying embroideries and hats, and, on the great pier the day the ship sailed, everybody bought at least six more hats.

But the joy of shopping was almost forgotten when, on our return, we stood before the customs inspector and opened our trunks. Even the One Hundred Dollar Exemption and the "Has Been Worns" were of scant comfort when we began to gather that only asafetida and Manila hats were admitted free of duty, and as the list of dutiable articles grew longer and longer, and the duty mounted higher and higher, we realized that our shopping tour like all good clouds, had a reversible lining—but we had had the joy of buying articles in their own countries, from Madeira wine in Madeira to Manila hats in Manila.

M. Landon Reed





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Easily adjusted, "stays put," gives correct contour and support to the figure while allowing perfect freedom and grace. Most comfortable and healthful. The "pull" comes from the ***shoulders***, and the brassiere when once adjusted cannot possibly slip or work out of place on the figure. Made in three styles:—

No. 4072—*Like 8084 (Illustrated) but made of net* 50c
No. 8084—*(Illustrated) Linonia, embroidery edge* $1.00
No. 12154—*Like 8084 but with deep cluny yoke* $1.50

Dozens of other types of DE BEVOISE brassieres for every figure and occasion, 50c to $5 each, at good stores everywhere. Made solely by CHAS. R. DE BEVOISE CO., Newark, N. J.—World's oldest and largest brassiere manufacturers.

Ask your merchant — De Bevoise Brassière — INSIST on this label

WHAT THEY READ

Biographers and Autobiographers Are Welcome for Their Wit and Acumen—The Number of War Books Grows, and Japan Adds to Flower Art

RARELY in any one year do we have two American memorial works of such interest and significance as attach to the autobiography of Charles Francis Adams and the biography of Julia Ward Howe, and seldom do two such contemporary books, dealing with persons of approximately like age and long residence in the same community, reveal a wider divergence of temperament. Mr. Adams was the cold and critical Bostonian, ever vainly struggling through a long life to find some way of coming out of his self-isolation and reaching sympathetically toward his own kind. His reception in the south when he eulogized General Lee almost took his well-fortified heart by storm, almost melted and shattered its icy defenses. But Mrs. Howe, although of New England ancestry, had the ardent temperament of the south together with the brilliant intellectual equipment so frequent among the highly educated women of her adopted city. Both came of what Dr. Holmes has happily described as the "Brahmin class" of New Englanders, though the D.D.'s were thicker in the Ward and Howe ancestry than in that of the Adams family. The revelations, not to use too strong a word, of these two books constitute a highly important contribution to the political and social history of the United States, and especially of Boston and its environs, for the last half of the nineteenth and the first decade of the twentieth century. Boston's intellectual primacy is past, but hardly another American city could to-day afford us so interesting a record of two eminent lives. The Bayards of Delaware are the only other American family with a record of continuous and distinguished public service comparable with that of the Adams family, and the Bayards do not write autobiographies, more's the pity. We greatly need a well-considered political and personal biography of the family that represented Delaware in the United States Senate for three consecutive generations. Somewhere in the Bayard family archives there must be letters to throw light upon the incidents which led up to the break in the deadlock of the United States House of Representatives that made Thomas Jefferson president in 1801, for the bitter pamphlet issued by two of the Bayards in 1835 can not be accepted as entirely satisfying reasonable curiosity. As to Mrs. Howe, what other American woman's life, except, perhaps, Harriet Beecher Stowe's, has such significance? Her literary work, except the Battle Hymn of the Republic, may perish, though she wrote notable biographies, which will be used as works of reference by future historians. Mrs. Stowe's story has been told, and we have much biographical matter as to her several brilliant brothers and an equally brilliant sister. "Kentucky and the Breckenridges" might well be the title of a fascinating volume by a historian who should be able to stand outside his subject and treat it both sympathetically and dispassionately. How little, however, there is to attract the judicious biographer in the three or four families of New York City who have staggered on from generation to generation beneath an ever-growing burden of inherited wealth, with little or no record of public service or of intellectual power employed for aught except the increase or the conservation of the load. The sordid tale of millions added to millions, of showy or scandalous marital alliances, of palatial building, of petty feminine spats over questions of social primacy, of ambitious self-expatriation,—these things can hardly attract the biographer with an eye to the lovely and significant in human annals.

JULIA WARD HOWE, 1819–1910, by LAURA E. RICHARDS and MAUD HOWE ELLIOTT, assisted by Florence Howe Hall, records with fascinating interest throughout two volumes the long life of a highly brilliant, distinguished, and extremely useful woman. The Wards were of excellent New England colonial stock on all sides, but the immediate family of Julia Ward Howe had removed to New York, and there she was born. For years, several families of the connection lived in Bond Street, between Broadway and Third Avenue, where the father, a wealthy man of business, did his best to keep his girls out of "society." Julia astonished him one night by having "society" in to a dinner and dance, and after that the house at the corner of Broadway and Bond Street was gayer. New York society, however, was early robbed of Julia, for at Boston she met Dr. S. G. Howe, almost twenty years her senior but not at all looking his two-score and one, back from a most romantic career as a surgeon in the Greek revolutionary army, and then in charge of the Perkins Institute for the Blind, where he was opening to knowledge of the world the sealed mind of Laura Bridgman. The charming girl of twenty-three married Dr. Howe, and in spite of all her brilliancy, contentedly played second to this man of iron will and tireless industry. Her own activities, however, soon became multifarious and distinguished, though with all her outside interests she was a devoted mother and a notable housekeeper. All good causes attracted her generous aid, and it is, perhaps, discouraging to learn that after the war of 1870 she was a leader in a woman's movement, supported by distinguished masculine sympathy on both sides of the Atlantic, for universal peace. She also embraced and lived through the active feminist movement of more than forty years ago, which languished and almost died to be revived in greater vigor than ever when she had become an old woman. This story of a marvelously active and singularly useful life is enriched by the glimpses it gives us of Julia Ward Howe's relations with the most distinguished men and women of two continents, and by innumerable quotations from her letters and journals in all moods. Many of her poems preface the various chapters, and although one realizes that she was far from being a mistress of verse, it is notable that she "uttered nothing base." These two volumes far exceed in interest for intelligent and sympathetic Americans the most brilliant contemporary fiction. Many illustrations of persons and buildings add to the interest of the text. The two daughters and the granddaughter have performed their editorial task with unerring taste. (Boston: Houghton Mifflin Company, $4 the set.)

CHARLES FRANCIS ADAMS, 1835–1915, an AUTOBIOGRAPHY, has the qualities of frankness, vigor, courage, and acid humor that have characterized the Adams family memoirs for several generations. It has in addition a tone of modesty, amounting often to self-depreciation, not found in the writings of John Adams

(*Continued on page 100*)

The Vogue of Community Plate

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Mrs. Reginald C. Vanderbilt, New York,
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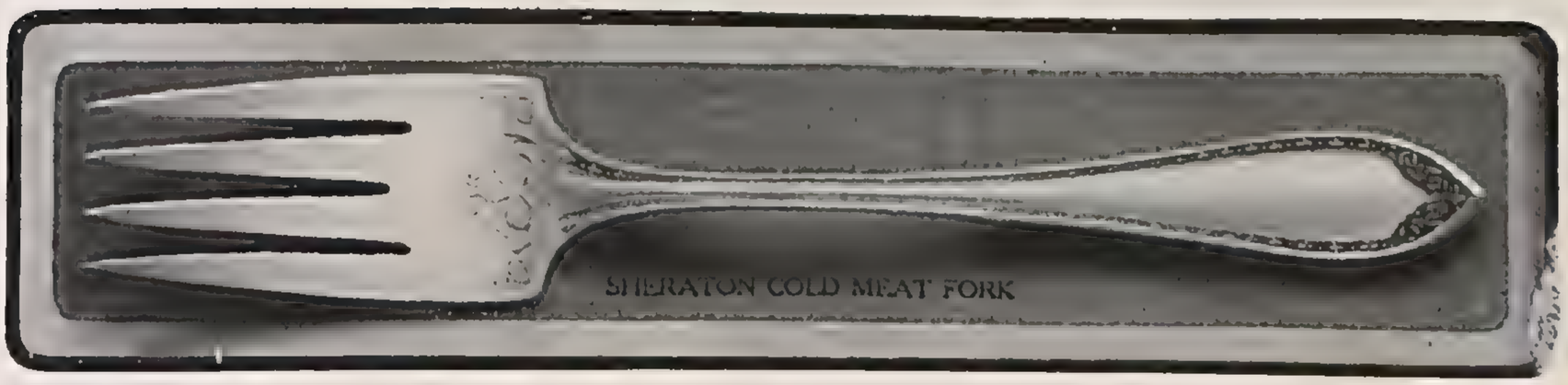
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"Sifted Through Silk"



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"Le Strand, Londres," an etching by Michel Steckmans, is one of the illustrations in "A Book of Belgium's Gratitude"

WHAT THEY READ

(*Continued from page 98*)

or John Quincy Adams. It may be said with truth that the historically most conspicuous family in New England never produced a really great man, unless, indeed, we must recognize as such Samuel Adams, the poor relation, who was so little beloved by his cousin, President John. This volume, like other memoirs of this family, helps explain their failure to improve their native powers and great opportunities in such fashion as to attain greatness. Charles Francis Adams, the second of the name, had excellent natural powers of mind, will, courage, industry, and the enormous advantage of descent from two Presidents of the United States and a distinguished minister to Great Britain at a crucial time in our affairs. The world of New England waited to give Charles Francis Adams whatever he chose to ask for, yet his shyness, his social reserve, his deficiency of tact, all apparently flowing from his essential lack of quick human sympathy, prevented his really distinguished and useful career from rising at any point to greatness. He was democratic in his dislikes only. With haughty and impartial contempts he withdrew alike from close contact with the workingman and the captain of industry. Looking back to his school days, he sees naught but mistakes in his education, yet he is well content that his father did not send him to the public schools of Quincy, because he never found the laborers on his estate agreeable companions, and could not hope better things of their children. It would have done Charles Francis Adams vast good to have known the laborers on his father's estate, and to have gone to school with their children.

Regrets and self-reproaches occupy a large space in this fascinating volume, yet one reads through all this the man of large natural powers, high aspirations, distinguished success in several departments of endeavor. Of Boston society he speaks with the utmost disdain. Education at Harvard comes in for scathing but highly intelligent criticism. Generals of the Civil War period, and public men of that time and of earlier and later times, he anatomizes with keen scalpel. Sumner, his boyish hero, he permanently removes from the pedestal of honor in the weeks before the fall of Sumter. Jefferson Davis he knew and liked. Lee he warmly eulogized upon an occasion which seems to have been one of the most satisfactory of his life. His revelations of the situation in Washington immediately before and immediately after the inauguration of Lincoln are full of interest and significance. His native coldness, which he deeply regretted, led him not only to fail of human contact at many points, but involved his long hesitation before entering the army at the moment of his country's need. His subsequent career as publicist, as brilliant railway administrator, as promoter of civic improvements in Boston, and as courageous critic of many wrongs, he tells with a modesty that smaller men might well imitate. It is long since this country has produced so fascinatingly frank a biography, and its only defect is that it is far too short. A brilliant memorial address by Senator Lodge prefaces the autobiographic material. The book is a beautiful example of printing and binding. (Boston: Houghton Mifflin Company, $3 net.)

THE MOST INTERESTING AMERICAN, by JULIAN STREET; and THEODORE ROOSEVELT, THE LOGIC OF HIS CAREER, by CHARLES G. WASHBURN, set forth views of him whom we have always with us, by two admirers with very different opportunities of knowing the man. Mr. Street's monograph is a rapid study by an extremely clever interviewer, done with the humorous lightness of touch that we expect of Mr. Street and illuminated at points with examples of Mr. Roosevelt's own humor, as when he speaks of a king as something between a vice-president and a leader of society. What impresses Mr. Street most is Mr. Roosevelt's infinite variety. A most agreeable and readable sketch is this of Mr. Street's, not so brilliant as some of his work and not especially illuminating, for it embodies the current view of Mr. Roosevelt as held by his more ardent admirers.

Mr. Washburn's volume is that of a lifelong friend, for he and Theodore Roosevelt were classmates at Harvard, and have never lost touch with one another, though they have often disagreed;—indeed, Mr. Washburn was early in the field to advocate the nomination this year of Senator Weeks for the presidency, though he must have suspected that Mr. Roosevelt would be urged upon the Republican National Convention. Contrary to the general opinion, and contrary to what has been asserted by some who knew Mr. Roosevelt at college, Mr. Washburn holds that the man he writes of had no intention of entering upon a political career, and even after he had been some years in politics had no expectation of remaining permanently in public life. Nobody can read Mr. Washburn's book without obtaining a delightful notion of the author's loyalty to his friend, and few opponents of Mr. Roosevelt can read it without thinking better of him as man and statesman. Mr. Washburn defends nearly all Mr. Roosevelt's important public policies and nearly every important step in his career. He is even able to see in the specific declaration of that November night in 1904, "Under no circumstances will I be a candidate for or accept another nomination," a disclaimer merely as to the year of 1908, which left Mr.

(*Continued on page 102*)



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It washes as readily as linen and the natural colors have no hurtful dyes to run or stain the nether garments.

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WHAT THEY READ

(*Continued from page 100*)

Roosevelt unpledged as to the campaign of 1912. There is something almost pathetic in the determined fashion employed by Mr. Washburn to prove his friend right at almost every turn, and the stranger to Mr. Roosevelt's career, if such a human being exists, who should read this book would find it hard to believe that the subject of the biography had been one of the most bitterly assailed public characters in all our history. The book, indeed, reads a little like the last charitable and affectionate words over a departed friend, although it has no single passage that could be called fulsome praise of the biographer's living hero. ("The Most Interesting American," New York: The Century Co., 50 cents. "Theodore Roosevelt," Boston: Houghton Mifflin Company, $1.50 net.)

PERTAINING TO WAR

A BOOK OF BELGIUM'S GRATITUDE differs from some similar works in being distinguished for artistic and literary excellence. This large quarto in French and English contains many articles, short and long, some by Belgian officials, others by professional men of letters. The heroic young King of the Belgians contributes a brief autographed note in facsimile, and there are also notes from the Queen, one from the Duchess de Vendôme, and one from the Princess Napoléon. These notes directly and many of the other and longer articles express the gratitude of Belgium to Great Britain for her aid to that overwhelmed kingdom, and along with this expression toward the British people are many acknowledgments of the feeling inspired among Belgians, exiled or at home, by the relief work undertaken under American auspices. Two of the most notable articles are those of Maeterlinck and the Belgian poet Verhaeren. As usual, M. Maeterlinck writes French with the rarest charm and with distinguished vigor. As to M. Verhaeren, who is widely recognized as one of the greatest of living poets writing in whatsoever language, his charming short article, "The British Skies," goes to prove once more that a master of verse may be also a master of prose. This article is delicious in its limpid French, as imaginative as Verhaeren's best verse, and so admirably translated by Lord Latymer that one hardly regrets that the Irish poet whom Verhaeren in his latest development strongly resembles, George Russell, better known as A. E., was not induced to make the translation, a task that he would have found highly congenial. There are tales, anecdotes, descriptive bits, and what not else. Some of the ablest Belgian painters and draftsmen have illustrated the volume, in black and white or in colors. This unusually attractive volume will be sold for the benefit of a fund to be placed at the disposal of the Queen of England in aid of Belgian relief. (New York: John Lane Company, $2 net.)

THE CRIMES OF ENGLAND, by GILBERT K. CHESTERTON, is a volume of historical essays designed to prove that the chief wrong-doing of the British in the matter of foreign policy has been from the dawn of Prussian power up to the days of the "Entente Cordiale," a failure to support France against Germany. This thesis is urged with passion, with humorous exaggeration, with startling paradox. It leads Mr. Chesterton not only into defending Napoleon the Great, but even into the far more difficult task of defending Napoleon the Little. Of course it involves, also, references to Luther, Henry VIII and Cranmer, and even a touch of Jacobite regret for the Hanoverian succession. As a liberal Catholic, Mr. Chesterton does not take an extreme attitude upon aught connected with the Protestantism of his native land, but he does hit some hard blows at the squire-like parsons of the Anglican establishment. He eulogizes William Cobbett, and sets him up against Froude as an honest historian. England's support of Germany against France in the days of Louis XIV, again in the days of the first republic, yet again, by neutrality in the Franco-Prussian war of 1870, all these were crimes, as was the neglect to come to the rescue of Denmark in 1863. One need not accept all that Mr. Chesterton says in order to enjoy him, and one may guess that if Mr. Chesterton lives another quarter-century he may realize that he has in this volume sometimes been too bitter against Germany. (New York: John Lane Company, $1 net.)



Gift Flowers Hung High

Courtesy of John Lane Company

"The Flower Art of Japan," by Mary Averill, is a book of great charm and interest, and of practical value, too, to the occidental student of this art

FLOWERS AND JAPAN

THE FLOWER ART OF JAPAN, by MARY AVERILL, whose "Japanese Flower Arrangement" excited much interest, enlarges upon the general topic of the earlier book, and undertakes to afford such instruction to intelligent and faithful students in the occident as shall enable them to adapt this lovely oriental art to European and American conditions. The author says that the more she studies the several Japanese schools of flower decoration, the less is she able to become a thick and thin partisan of any one. She speaks with dispraise of a school that has attempted to engraft European methods upon this highly distinctive Japanese art. The body of this unique volume contains some historical matter, and a good deal of discussion as to ceremonial and symbolic intent in flower arrangement, but for the most part it discusses in a practical fashion the very art itself with a view to establishing it in the homes of the occident. To the end that the text may be more easily understood, the author supplies a great number of illustrations, all in effect directed toward the education of the attentive reader, and most of them extremely pleasing. (New York: John Lane Company, $1.50 net.)

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AS SEEN *by* HIM

(*Continued from page 59*)

as a churchyard. The Winter Garden has put on its summer review and the restaurants have put on their off-season dress, and with their palms and plants and artificial vines and their splashing fountains and bright chintzes, have made themselves refreshing retreats from the June sun.

There are window-boxes everywhere. New York has made an art of window-box decoration, so that it now presents far more the appearance of Paris and the radiant West End of London. Of course there is monotony in the choice of blooms, but after one has tired of geraniums and daisies and bachelor's buttons and heliotrope and pansies and mignonette and, always, green vines, the catalogue is exhausted. I wonder why there have been no prizes offered at the various flower shows for novel arrangements of window-boxes and small plots, for in New York in the now shabby downtown residence district there stand rows on rows of red brick and brown stone houses, each with a small area in front gloomed in with an iron railing. Invariably these spots are covered by a mangy grass plot, with here and there a moth-eaten bush or some melancholy rose of Sharon or a humble castor bean plant. There is also a species of box which grows regularly in these sad oases. The city parks are no better; they are trimmed with carpet-pattern flower-beds, where tulips and hyacinths and jonquils flourish in the early spring and later, pink and scarlet geraniums.

FOR IRON MEN AND WOMEN

In the meaner suburbs where worthy Teutons have pitched their tents are found the iron dog and the iron deer and the iron lion and the iron colored couple under an iron umbrella, or else mouldy mounds of imitation rockwork are crowned by elephants' ears or by plants with huge leaves of rusty red and green.

However, Fifth Avenue has a few Paradise spots of color and arrangement. The walled garden near Washington Square with its glimpse of greenery, the greensward in front of St. Patrick's Cathedral, Thorley's flower shop, the St. Regis, and the Plaza—these are welcome spots of color in an otherwise dun world.

THE PRIMITIVE IS THE NOTE

We prattle on about all these things, because in normal times they are really of some concern to us. But now all things are different. In the press of great events, we are changed. The European war has altered the entire trend of our existence. We discuss national issues and international politics, and the vigor with which we take hold of the problems which the war forces upon us is proof that dalliance and pleasantry these many years have not dissipated our minds nor weakened our spirits. We take only a half-hearted interest in polo and race meets; golf and tennis and horse and dog shows are incidents, no longer events. On the exterior we are going on much the same. We still sit on club-house verandas and absorb juleps and cocktails, and we still have house parties, tournaments, dinners, dances, and the usual race meets, but the difference is that our hearts are not entirely in them, even though June is upon us with its sunshine, its soft showers, its delicious scents, its rare days, and its roses. Therefore I am at a loss to offer my usual stock of the wares of Autolycus. What do unconsidered trifles profit now? What matters it what we wear, how we furnish our houses, or what is the last make in pleasure-going sea craft? We are interested in more serious and more primitive things, for the primitive has really become the vogue. Indeed, it has sponsors. André de Fouquières, one-time esthete and leader of cotillions, comes from the trenches ragged, dirty, and unshaven, and is seen to pause before the first shop, over the momentous choice between a pair of shoe laces and a pipe of tobacco.

Without question these times are different. We return to newer and older sensations than we have given thought to for a decade. Perhaps this is just a way the world has of vitalizing us again, ere we tire of our too pleasant existences and encounter boredom, a consummate enemy devoutly to be withstood.

GOWNS THAT HAVE CUT *a* PATTERN *for* HISTORY

(*Continued from page 59*)

Laurence Gouverneur, holds in her hand a lace handkerchief and a silver vinaigrette. The girlish figure is standing near a chair and a table brought from France by James Monroe in 1796. On the table is an old-fashioned mirror made from a fragment of a larger glass which was saved at the time of the burning of the White House in 1814.

Martin Van Buren's administration (1837-1841) is represented by his daughter-in-law, Mrs. Sarah Angelica Van Buren, in a regal, dark blue velvet, trained dress. In her right hand is a lace and embroidered handkerchief of unusual dimensions marked with her maiden name, "A. S. Singleton;" and, in her left hand, she holds a fan bearing the monogram, "A. B. V." This dress, accompanied by an old-fashioned hoop-skirt, was sent direct from Mrs. Van Buren's old home in South Carolina.

Half-way down the exhibition hall is a gown which belonged to Mrs. James K. Polk. This azure tinted brocade was made by Worth in 1845 for the inaugural ball of the Polk administration, and presents another age of fashion, the Victo ian period. Woven into the fabric in silver gray tints is the Christmas flower, the poinsettia, named in honor of that distinguished South Carolinian, Joel Roberts Poinsett, who was Secretary of War under President Van Buren. It has a tight pointed waist cut low in the neck, full puffed quarter sleeves, and a full straight skirt with front panel of plain satin of the same shade of blue trimmed with rows of blonde lace and bows of Dresden blue ribbon. In spite of Mrs. Polk's many reforms she was very popular. At one of her receptions a prominent man remarked to her, "There is a woe pronounced against you in the Bible: 'Woe unto you when all men speak well of you.'"

The bride of the presidential exhibition is Mrs. Harriet Lane Johnston, the niece of President Buchanan and mistress of the White House during his term of office (1856-1860). The figure is clad in the gown worn by Miss Lane at her wedding to Henry Elliot Johnston. The ivory moire antique silk is made with a "tabbed" skirt. The point lace wedding veil is thrown gracefully over the shoulders. To an exceptionally fine presence, Mrs. Johnston added the power of brilliant repartee. An accomplished courtier was enlarging to her on her shapely hands. "Hands," he ejaculated, "that might sway the rod of the Empire!" Her retort came without a moment's hesitation, "or wake to ectasy the living liar."

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Lucile Lawrence, an American dramatic soprano, who has sung with success abroad, will appear in the open-air production of Verdi's "Manzoni Requiem" at the Polo Grounds in New York City on the afternoon of June 4

MUSIC COMES OUT INTO THE OPEN

MUSIC-LOVING Europe has always encouraged musical productions given in the open air, but in America little attention has been accorded them, save the productions of the Bohemian Club of San Francisco, and, last year, the production of "Siegfried" at Harvard, by singers from the Metropolitan Opera House.

This year is to bring other such productions. Yale is to have a production of "Die Walküre," by this same company, other colleges are planning similar performances, and New York City is to hear an open-air production of Verdi's "Manzoni Requiem," which will be produced on a vast scale at the Polo Grounds, on the afternoon of June the fourth. The chorus of twelve hundred voices will be accompanied by an orchestra of a hundred and twenty men. The cast will include Lucile Lawrence, Maria Gay, Giovanni Zenatello, and Leon Rothier. An interesting feature will be the reappearance in America of Lucile Lawrence, an American dramatic soprano, who has been singing with great success in Germany, Austria, and Italy, for several years. She began her professional career as a member of the Metropolitan Opera Company, singing with that organization and, in the intervals, studying in Europe. In order to gain experience on the European opera stage, she left the Metropolitan Opera Company to work abroad. Later, she studied the Wagner operas at Bayreuth, and made a brilliant début at Breslau.

Success there brought offers of other German engagements, but not wishing to bind herself for the long term contract which is the German custom, she went to Italy, and made her début there in "Tosca." Eight months later, at Florence, she appeared in "Don Giovanni," singing the rôle of Donna Anna to the Don Giovanni of Battistini. After appearing in "Il Trovatore," she went to Prague to appear there, again with Battistini, at the May Festival.

At this time, Tito Ricordi and Puccini were planning to produce "The Girl of the Golden West" in Europe, and they chose Miss Lawrence to interpret the rôle of Minnie. Her success was great and she soon became known as a specialist in the rôle and appeared in it at many different theatres. In Italy, during the Verdi centenary, she sang the rôle of Aïda nine times within two weeks.

RULES FOR ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

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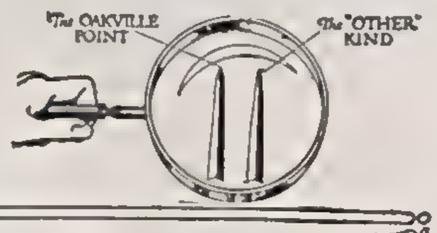
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NEW WORLDS *for the* EPICURE

(*Continued from page 73*)

In certain parts of Quebec and the highland lakes of Ontario, the brook-trout is considered the greatest delicacy, with the enormous lake-trout or muscallonge a close second. Traveling westward to Winnipeg, one must not neglect, as a savory after dinner, the Winnipeg golden-eye, which is described by one traveler as an "idealized smoked herring."

Portland, Oregon, the home of the famous Columbia River salmon, has other things epicurean to recommend it, and it disputes with St. Louis the honor of being the greatest crawfish market of the United States. Let each rest on its laurels—but bring us the crawfish. This fresh-water cousin of the lobster has to suffice to denizens of the Pacific Coast where, alas, the lobster is not and clams are conspicuous by their absence. At Portland, too, the "waffle belt" begins, and from there on southward to San Diego nearly every restaurant specializes in waffles, with Vermont maple syrup, which may or may not have seen the Green Mountain State.

The San Francisco restaurants and hotels are well worth a careful study, for something of the old atmosphere still remains, and there are pleasant little Italian, French, and Mexican restaurants, where one may regale oneself upon the food of the Latins, cooked as they alone can prepare it. Chinese and Japanese cooks and East Indians and Hawaiians have brought to the Pacific Coast, along with strange fruits and vegetables from overseas, many a delicious oriental dish, and the oriental restaurants and those where Hawaiian cooking is served, in San Francisco, should not be neglected.

IN SOUTHERN UNITED STATES

In Southern California, the influence of the Spanish and Mexican cuisine is seen, and there are many pilgrimages to missions and quaint inns from Los Angeles, Pasadena, San Diego, and over the border at Tijuana—which, perhaps, it will be safe to avoid for the present. There are highly seasoned soups, the first sip of which makes the stranger clutch his throat and retreat; but after a gulp of the heady puckery Mexican wine, he thinks better of it, and, becoming slowly accustomed to the hotness, finishes the soup and is eager to try the Spanish fish, the inevitable frijoles, the Mexican pancakes or tortillas, and the salad and cheese. Each dish is more fiery than the last, and all-pervading is the flavor of red peppers or chillies.

Any one who takes a steamer some day from New York for New Orleans has a veritable treat in store for him, for in the old French quarter of the city one finds the creole cookery at its best; the mammoth French artichokes, delectable little birds, the famous gumbo soups, the crabs, the crawfish, and the most wonderful omelets in all America almost tempt one to the conviction that the dishes of old creole days are unrivaled. One must not forget the gulf shrimps in New Orleans. At Ciro's, in Monte Carlo, they offer for déjeuner delectable little écrevisses served hanging over the sides of a goblet filled with tiny blocks of ice. The baby crawfish and shrimps served in New Orleans are not less luscious than these—and Thackeray himself immortalized the bouilla-baisse of New Orleans. Miss Celestine Eustis, one of the true *grandes dames* of the old south, who presides still over the formal functions at the Palmetto Golf Club at Aiken, where her winters are spent, has written a wonderful creole cookery book, part in Engish, part in French, in which are brought together recipes worth much more than their weight in gold.

Visitors to White Sulphur, in the Alleghenies of West Virginia, will find at the Greenbrier a cuisine remarkable in that it might belong equally well to Paris, Monte Carlo, or New York, for all cosmopolitan delicacies are served there. For a change, there is Elmhurst Farm or the Log Cabin, where old southern dishes are served—the fried chicken, waffles, spoon corn bread and hoe-cakes, baked apples, corn puddings, cottage cheeses, and other pleasant things, not forgetting the Virginia hams from little acorn-fed pigs, smoked over smouldering hickory chips and cured with brown sugar. There are those who affirm that Vermont and New Hampshire hams, fatted with corn, cured with maple sugar, and smoked with corncobs, are better than the Virginia product.

In motoring to or from the south, one finds that the products of the old Chesapeake Bay region, near Baltimore and Washington, represent a very important part of the American contribution to culinary lore. Baltimore terrapin and green turtle soup, Delaware River shad and roe, and blushing Delaware peaches, beaten biscuits pricked with a fork and baked a golden brown, and many a forgotten delicacy of ante bellum days are found here and there, cooked by a real mammy with a red bandanna wound about her ebon head.

Philadelphia is renowned for Philadelphia scrapple, pepper-pot, and cream cheese. Let her be satisfied with this trinity. But no, Fish House punch is a tribute to the Quaker City not to be ignored nor lightly spoken of, for more reasons than one have made it famous.

THE "SHORE DINNER"

All along the coast, shell-fish tempt the westerner to journey east, and many a vacation along the coast of Maine or Massachusetts has its raison d'être in the special delicacies of the place. One may not eat fried crabs at North Beach in St. Augustine in the summer time (at least, few would travel so far south) but the crustaceans of the icy northern waters leave nothing to be desired, and the one who can discover a place where baby scallops and oyster crabs are at their best may be happy. The New England clambake brings to the stranger an unexpected thrill. In a hole lined with piping hot stones and covered with a layer of wet seaweed, are placed live lobsters and clams, ears of sweet corn, and potatoes, both white and sweet; these are covered with another layer of seaweed, and fires are built on top; and there they remain until the trick is done and the "bake" is pronounced ready. Steaming cups of clam broth begin the feast, then broiled live or baked lobsters and steamed clams are served, with the potatoes and green corn and a green salad. If one is in Maine, a broiled fresh bluefish may manage to slide in between the clams and lobsters on the menu. These shore dinners of the Atlantic Coast leave little to be desired. Fish and clam and lobster chowders, cooked well out at sea on a bobbing boat, have also their devotees, and whether of the New York variety, with water and tomatoes, or of the good old New England kind, with milk and split crackers, a taste is worth the trying.

While some people affirm that the creole pompano of New Orleans is the finest fish in America, and others say that the barracuda of California, cooked in Spanish style, takes the palm, the white-fish of the Great Lakes broiled delicately brown and served simply with maitre d'hôtel butter and a bit of lemon juice, is as delectable as either. Others pin their faith on brook-trout, cooked as soon as taken from the icy water. These speckled trout, after being rolled in Indian meal and fried in clarified butter and salt pork fat, are served with potatoes roasted in the glowing embers and hot biscuits baked before the coals.

Every locality in America offers fresh delights for the epicure, and so varied are the things offered to his choice that not one season, nor two, can exhaust them.



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Write for catalog No. 48. Mailed out of town upon request. It illustrates and describes—many in actual colors—our latest importations of distinctive and individual Oriental articles for personal use, for the home, gifts, etc.

A·A·VANTINE·&·CO·Inc· Fifth Ave. and 39th St., New York

TO a simple, fashionably-slender low shoe has been added a perforated instep-band and the result is—the "Longwood," a new low shoe of quiet distinction. It is perhaps the lightest weight shoe we have ever offered. In white buckskin or bronze kidskin, with thin soles and Louis heels; seven dollars, forwarded prepaid. Our catalog illustrates many charming and unordinary styles. May we send it?



Andrew Alexander

548 Fifth Avenue, New York

MY Madame seeks the individual, the smart, the distinctive. She is particular—she always makes me wear chic

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The demands of good taste are satisfied with none but the best. For tailoring, style and quality, "La Mode" is your guide.

At good stores everywhere. If your dealer can't supply you write for Booklet V, also our attractive Guide Book, "Your Maid and How She Should Dress."

In New York at the leading shops, including

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Fred'k Loeser & Co.
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Franklin Simon & Co.
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John Wanamaker

No. 309. *Of good quality black cotton poncee; with white collar and cuffs. Price*.....$4.00
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No. 461. *Same as above in white. Price*.....$3.50

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352 Fourth Ave., New York

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THE Charm and Satisfaction of style and comfort is yours if you wear

Wolf Head Undermuslins

Women who know recognize their unmistakable smartness and sterling values. The "Wolf Head" trademark is a protection against inferior quality which costs as much.

A pleasing variety of Wolf Head night gowns and petticoats can be had at all good shops *everywhere.*

The Wolf Company
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KNOBS—
Not Mere Ridges

The knobs stick out from 'Nobby' Tread Tires far enough to protect the tread from nails, sharp stones and glass.

The knobs are big enough and are so scientifically placed, that they add still more resiliency to an already marvelously resilient tire.

The knobs on these "Aristocrats of the Road" hold the ground with a tenacity that says "I will" with every revolution of the wheel.

All this because the knobs on 'Nobby' Treads are vigorous, protruding knobs—not mere ridges on a tire.

'Nobby' Tread Tires are the largest selling very high grade anti-skids in the world.

Ask any United States Tire Dealer for your copy of the booklet on "Judging Tires."

United States Tire Company

'Nobby' 'Chain' 'Usco'
'Royal Cord' 'Plain'
"INDIVIDUALIZED TIRES"

MOTOR NOTES

ALTHOUGH the present year has seen but few reductions in the prices of standard motor-cars, nevertheless it is destined to prove one of the best years for the purchaser of the cars priced at from $600 to $1,200. This peculiar condition has been brought about by the formation of several reliable companies, organized for the purpose of financing the sale of cars on the installment plan. This brings the sale of the motor-car to the same plane as the merchandising of pianos. The motorist whose purchase has heretofore been restricted to a medium priced car may now buy a car selling for $400 or $500 more, while the person heretofore unable to consider the purchase of even a $500 car because of the lack of that amount of ready money, may now obtain one immediately by making a payment of $200 and may pay the remaining $300 in eight monthly payments of less than $40 each. In some instances, the car manufacturer has inaugurated such a system and has enlisted the assistance of one of the large banking concerns formed for the purpose. In others, the discretion regarding the extent of credit rests solely with the dealer who may offer it to any one acceptable to him. The only cost to the purchaser in addition to the list price of the car is the 6 per cent. interest charged on the unpaid installments. A scale of prices has been devised which makes it possible to purchase a car costing $1,000 on a 33⅓ per cent. cash payment, while on a $1,500 car, a 50 per cent. cash payment is required.

THE KIND-HEARTED BUMPER

Much of the grace and beauty of the 1916 car is due to the size and form of the smoothly rounded fenders, which have become a feature of modern designing. Heavy and solid as these fenders may be, however, too slow or too sudden a stop in congested traffic is liable to result in a defacing dent, which leaves a badly scarred surface. Many a once handsome 1916 car may be seen with badly distorted fenders, which destroy the symmetry of the front and rear. The only provision which may be taken against such disfigurement is the attachment of a bumper both at the front and rear springs. The bumpers are sufficiently wide to protect the fender, lamps, and radiator, they are secured rigidly to the spring or frame, and are themselves provided with a stiff spring action. Not only will the delicate parts of the body and mechanism be saved from injury, but a large part of the shock of collision will be absorbed by the bumpers, and will reduce the danger of accident. Such bumpers cost from $6 to $18 each, according to type and material.

SUITING THE SEAT TO THE DRIVER

Some years ago, a car with a driver's adjustable seat made its appearance. The idea was taken up by several of the manufacturers, and now many cars are provided with adjustments of the seat or of the control pedals, so that the operation of the car may be adapted to a person of any height. It is rather difficult to arrange the upholstery in such a manner that it may conform to the physical requirements of the individual, and for that reason a back-rest has been produced. It is a concave upholstered cushion, designed to fit the small of the back of a short person, and it is made thicker at the bottom than at the top. It gives excellent support and accomplishes the same result as the moving forward of the seat, and its edge can not interfere with the operation of the controls. When not in use, this back-rest or cushion may be carried in a small space in the front or rear seat. The cushion is also suitable for use in the tonneau for persons who are too short to rest their feet on the foot-rest conveniently. Its price is $3.

THE CHAINS OF SAFETY

Practically every motorist is convinced of the absolute necessity for chains in snowy or wet weather, but practically every motorist is also well aware of the time and trouble required in applying the chains, especially if the need occurs after the car is already mired in a muddy road. For such emergencies as this, a chain which is attached to one spoke of the wheel and which encircles the tire will be found useful. Such chains may be applied without moving the car or without jacking up the wheel. The part of the chain which is fastened to the spoke is covered with leather to protect the finish, while the part which surrounds the tire may be instantly snapped in place or removed. Four of these chains placed at equal intervals around the tire furnish a sufficient grip to enable a car to work its way out of any mud-hole or snow-drift. These chains are not suitable for constant use, for they do not "creep" and are, therefore, liable to wear and chafe the tire in one spot; but they are almost a necessity for use in the emergencies one meets in touring. They range, according to the size of the tires, upward from $2.60 for the set of eight chains.

DISGUISING THE INEXPENSIVE CAR

Serviceability and reliability are the two leading requirements of the car of to-day. Comfort and appearance, too, enter into the selection of a car, but all four requirements can not be combined in the inexpensive motor. Many people object to the inexpensive car on the grounds of its appearance. To overcome this difficulty, several manufacturers have produced complete bodies including wire wheels, moulded fenders, radiator, motor bonnet, and wind-shield, which so change the general appearance of the car that it is doubtful if even the manufacturer would recognize his product. The purchaser of the low priced car, therefore, is able to secure all the advantages of serviceability and reliability, and to add the much-to-be-desired qualities of construction and appearance heretofore only to be had in the higher priced cars. The cost of this equipment is less than $200.

WHITHER THOU GOEST, GOES THY GARAGE

The cost of a permanent garage is sometimes greater than the new resident, often under heavy expenses for the building of his home, is willing to assume. As to leased houses, there are still residences in suburban communities in which a permanent garage does not form a part of the grounds. The owners of these houses are often loath to put up a satisfactory garage for a tenant on a yearly lease, and the tenant does not wish to invest his money on an improvement which would revert to the owner of the property. The problem, however, may be solved by the use of a portable steel garage, which not only costs less than would a permanent wooden garage of the same size, but which may be easily moved from place to place, as the owner changes his residence. This portable garage gives the effect of permanence, as the sides and roof are rigid, and the interlocking device of the sections gives the same solidity of construction as that found in a timber or concrete building. The wide double doors are provided with windows, and, in the larger size, there are two extra windows in each side section. These garages are built in a small size to accommodate one small runabout, or in a size large enough to house two large touring-cars.



YOU can make your porch the favorite gathering place for all the family—a shaded, secluded refuge from the summer sun, an ideal sleeping room on summer nights, by equipping it with

AEROLUX NO-WHIP PORCH SHADES

Made of Aerolux Splint-Fabric, they shut out sun, yet let in light and air. **Aerolux No-Whip Attachment,** an exclusive feature, prevents whipping in the wind. Furnished in different grades and colors at moderate prices. An architectural adornment to any home.

Aerolux Splint-Fabric Awnings do not absorb and retain heat, but keep it out. ***Write for illustrated catalog.***

THE AEROSHADE CO.
525 Oakland Avenue WAUKESHA, WIS.



OSTEND—A handsome model in the new striped Palm Beach cloth. Note the round yoke under the wide spreading collar and the novel shaped pockets. Black and white, gray, or tan stripes.

PALM BEACH SUITS AND COATS

The splendid styles we have prepared, together with our careful workmanship, will make Gallert Palm Beach garments the choice of well dressed women.

S. M. GALLERT & CO. New York
1233 Broadway
Write for illustrated Fashion Catalogue and the name of the nearest shop carrying our styles.

The FRANKLIN CAR



IN the remarkable list of successful men who own and drive Franklin Cars there is an astonishing number of prominent physicians and surgeons.

The busy doctor uses his car all the time.

He is subject to emergency calls—needs to be *sure of his car.*

A car that he can leave at the curb in cold weather *without freezing*, or drive hard on the hottest day *without boiling.*

He must have a car easy to get into and out of. One that he can ride in all day *without fatigue.*

The typical Franklin owner, whether he is a doctor or not, is a man who buys his car to *use.*

If the average motorist drove his car a *thousand miles or more a month*, he would get a light on service, upkeep and depreciation that would give him some *real standards* for judging motor car *values.*

Every practical-minded motorist should read the new book, "Why the Average Motorist's Dollar is Shrinking." Send us your name on a post card for a copy.

FRANKLIN AUTOMOBILE COMPANY, Syracuse, N. Y.



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Miss M. A. Lewis

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For All Seasons—For Every Purpose

Silverbloom a new mohair cloth that in its joyous array of patterns, or sombre-toned plain weaves can be transformed into garments for every age—for every purpose. For sport clothes for women or school dresses for children it has no equal.

Ask your retailer or send to us for samples.

Lesher, Whitman & Co., Inc.

Broadway and 19th Street

NEW YORK CITY





SOCIETY

Births

NEW YORK

Arents.—On April 21, to Mr. and Mrs. George Arents, Jr., a son.

von Stade.—On April 14, to Mr. and Mrs. F. Skiddy von Stade, a son.

Deaths

NEW YORK

Bayne.—On April 25, at his home in Summit, New Jersey, Bushrod Rust Bayne.

Cushing.—On April 26, at his home, Howard Gardiner Cushing.

King.—On April 20, at his residence, David H. King, Jr.

Smith.—On April 19, L. Bayard Smith.

CHICAGO

McDoel.—On April 25, at his home, William Henry McDoel.

CINCINNATI

Hart.—On April 18, in Washington, D. C., James Morgan Hart.

PHILADELPHIA

White.—On April 24, Dr. J. William White.

PROVIDENCE

Goddard.—On April 22, at his residence, Robert Hale Ives Goddard.

Engagements

NEW YORK

Bloodgood-Downer.—Miss Eloise P. Bloodgood, daughter of Mr. Robert Fanshawe Bloodgood, to Lieutenant Delevan Bloodgood Downer, U. S. N.

Chanler-White.—Miss Laura Chanler, daughter of Mr. Winthrop Chanler, to Mr. Lawrence G. White, son of Mrs. Stanford White.

Dunton-Ward.—Miss Kathryn Dunton, daughter of Mr. Frederick W. Dunton, to Mr. David S. Ward, Son of Mr. Charles Ward.

Hoadley-James.—Miss Louise Russell Hoadley, daughter of Mr. Russell H. Hoadley, to Mr. Ellery Sedgwick James, son of Mr. Henry A. James.

McCord-Lippincott.—Miss Dorothy D. McCord, daughter of Mr. David W. McCord, to Mr. W. J. Lippincott, son of Mr. J. E. Lippincott.

Morgan-Pennoyer.—Miss Frances T. Morgan, daughter of Mr. John Pierpont Morgan, and granddaughter of the late J. Pierpont Morgan, to Mr. Paul Geddes Pennoyer, of Berkeley, California.

Moss-Fairfax.—Miss Margaret Moss, of Wigan, England, to Mr. B. Lindsay Fairfax, son of Mr. Lindsay Fairfax.

Quinby-Murdock.—Miss Constance Quinby, daughter of Mr. John Gurley Quinby, to Mr. Warren Murdock, son of Mr. Harvey Murdock.

Tomes-Crawford.—Miss Gertrude M. Tomes, daughter of Mr. Charles Alexander Tomes, to Major R. D. Crawford, of the British army.

Townsend-Fox.—Miss Adeline M. Townsend, daughter of Mr. J. Allen Townsend, to Mr. Edwin Tunnicliff Fox, son of Mr. Edwin Duane Fox.

Wilder-Gascoigne.—Miss Sylvia Wilder, daughter of Colonel Wilbur Elliott Wilder, U. S. A., to Lieutenant Alvary F. Gascoigne, son of Colonel Frederic Richard T. Gascoigne, of Yorkshire, England.

BALTIMORE

Kenny-Goodwin.—Miss M. Frances Kenny, daughter of Mrs. Cornelius David Kenny, to Mr. F. Lawrence Goodwin, son of Mrs. Charles Goodwin.

Perin-Whitridge.—Miss Marie Louise Perin, daughter of Mrs. Nelson Perin, to Mr. William Whitridge.

BOSTON

Bullard-Gray.—Miss Helen R. Bullard, daughter of Dr. John T. Bullard, to Mr. Francis C. Gray, son of Mr. Morris Gray.

McAllister-Ford.—Miss Louise Hall McAllister, daughter of Mrs. Hall McAllister, to Mr. Neville Ford, son of Mr. Edwin Ford.

Perry-Ballantyne.—Miss Edith Perry, daughter of Mr. Thomas S. Perry, to Mr. Edward Ballantyne.

BUFFALO

Ramsdell-Kimberly.—Miss Grace Ramsdell, daughter of Mr. William M. Ramsdell, to Mr. John L. Kimberly, 2d, son of Mr. Shepard Kimberly.

CHICAGO

Charles-Talbot.—Miss Martha Charles, daughter of Mr. John J. Charles, to Mr. Benson Alvin Talbot, son of Mr. J. F. Talbot.

NEWPORT

Mason-Merrill.—Miss Marguerite Schuyler Mason, daughter of Mr. A. Livingston Mason, to Lieutenant Robert Taylor Merrill, 2d, U. S. N., son of Mr. George Spencer Merrill.

PORTLAND

Dolph-Clark.—Miss Hazel Mills Dolph, daughter of Mrs. Cyrus A. Dolph, to Mr. Edward Winslow Clark, son of Mr. Clarence M. Clark.

WASHINGTON

Parker-Dove.—Miss Ruth Parker, daughter of Mr. Myron M. Parker, to Mr. Robert C. Dove, son of Mr. J. Maury Dove.

Weddings

NEW YORK

Durand-Holmes.—On May 9, in St. Thomas's Church, Mr. Henry S. Durand, son of Mr. John Stewart Durand, and Miss Mildred Holmes, daughter of Mr. Edwin T. Holmes.

Feitner-Hyde.—On April 29, Mr. Quentin Field Feitner and Miss Lillian B. Hyde, daughter of Mrs. Richard Hyde.

Gamble-Chaffee.—On April 25, Dr. James Landor Gamble and Miss Elisabeth Chaffee, daughter of Mr. Zechariah Chaffee.

Gillet-McCready.—On May 20, in the Church of the Ascension, Mr. Langdon Gillet, son of Mr. Elmslie M. Gillet, and Miss Emily A. McCready, daughter of the late Thomas L. McCready.

Hackett-Demarest.—On April 26, in the Collegiate Church of St. Nicholas, Mr. Harold H. Hackett, and Miss Maude Adams Demarest, sister of Mr. George F. Demarest.

Hemphill-Tripp.—On April 25, in the ballroom of the St. Regis, Mr. Clifford Hemphill, son of Mr. Alex J. Hemphill, and Miss Mary Tripp, daughter of Mr. Guy E. Tripp.

Jessup-Baker.—On April 29, Mr. Henry Herbert Jessup, son of Mr. Henry Wynans Jessup, and Miss Eugenia Griffin Baker, daughter of Mr. William Baker.

Moen-Peabody.—On April 26, in St. Thomas's Church, Mr. A. Rene Moen, son of the late Edward Arthur Moen, and Mrs. Richard A. Peabody.

AUGUSTA

Lazo-Stearns.—On April 29, in the Church of the Good Shepherd, Mr. Antonio Lazo and Miss Constance Stearns, daughter of Mr. George Russell Stearns.

BOSTON

Rueter-Cushing.—On April 24, in Trinity Church, Mr. William Glover Rueter and Miss Margot Putnam Cushing, daughter of Dr. Ernest Watson Cushing.

LOS ANGELES

Trowbridge-Tufts.—On April 29, in the Church of the Angels, Mr. Arthur Lusk Trowbridge, son of Mr. James A. Trowbridge, of New York, and Miss Marjorie Alyn Tufts, daughter of Mr. E. B. Tufts.

PHILADELPHIA

Kent-Denniston.—On May 6, in Calvary Episcopal Church, Germantown, Mr. Donald Kent and Miss Kathleen Denniston, daughter of Mrs. Edward Evans Denniston.

Weddings to Come

NEW YORK

Coster-Salm-Hoogstraeten.—On May 31, at the home of the bride's mother, Miss Maud Coster, daughter of Mr. Charles Henry Coster, to Count Otto Salm-Hoogstraeten, of Reichenau, Austria, son of Count Alfred Salm-Hoogstraeten.

Eareckson-Haynes.—On June 3, Miss Elizabeth Eareckson, daughter of Dr. William R. Eareckson, to Mr. David Oliphant Haynes, Jr., son of Mr. David Oliphant Haynes.

Willis-Schall.—On June 14, in the Church of the Heavenly Rest, Miss Kate Gordon Willis, daughter of Mrs. Gordon Willis, to Mr. Charles E. Schall, son of Mr. William Schall, Jr.



Enjoy This Inland Sea-Shore

Here is a holiday playground supreme. 400 miles of open water stretches away from the very threshold of Chicago Beach Hotel. Whether you seek the restfulness of the country or the more active sports and recreations, here you will find the best.

Frequent informal dances and orchestra concerts. Your summer outing here will be among people of your own sort.

The tastefulness and quiet efficiency of our service gives each guest a sense of home coming. Unsurpassed cuisine—either American or European plan. Only ten minutes' ride from shopping and theatre districts. Write for rates and reservations.

Chicago Beach Hotel

Hyde Park Blvd. on the Lake Shore, Chicago

Margarita

Queen of Artificial Pearls

Everything worth-while is imitated, personalities, nature's colors, and gems. Among gems, the Pearl is most desired, and is therefore an expensive luxury.

Margarita Pearls reproduce more faithfully the beauty and lustre of Oriental Pearls than any other artificial pearl. And the prices are remarkably attractive.

Six sizes of graduated necklaces with plain platinum clasp.

Petite Size	$14.89	Marquise Size	$29.75
Debutante Size	19.89	Duchesse Size	39.75
Madame Size	24.89	Queen Size	49.75

Four sizes of uniform pearls

$14.89 $17.89 $20.89 $24.89

Pink and cream tint, or white

R. H. Macy & Co.

HERALD SQUARE BROADWAY 34th STREET to 35th STREET NEW YORK

Nicole de Paris

Chapeaux Parisiens

Madame Nicole takes pleasure in announcing that the French hat shop she has just opened in New York has received immediate recognition from women of fashion.

Madame Nicole, who has been until recently creator of millinery styles for the celebrated Maison Georgette of Paris, is showing her own importations of exclusive summer models just arrived on French Line steamers. These fascinating hats are inimitable for grace, beauty and the true Parisian accent.

Créations vrai chic et tout à fait charmantes.

Your patronage is invited.

49 West 37th Street, New York

THE Paul Jones Middy is the ideal summer garment for the big or little girl. THE PAUL JONES LABEL is your guarantee of fast colors, perfect fit and nicety of make.

If your dealer cannot supply you, send us his name and we will send you a portfolio showing our most popular styles and see that you are supplied.

Morris & Company, Makers
Dept. E. M. Baltimore, Md.
Originators of the Middy Blouse





CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for
Men Women & Children

De Luxe Catalogue on Request
To Department 100



THROUGH ROSE GARDENS *of the* ITALIAN RIVIERA

(*Continued from page 68*)

when we came to visit them in the height of the flowering season, but all was made clear at the rose-market the next morning.

ROSE MARKETING AT DAWN

It is quite the thing to visit the rose-market of Ospedaletti. In the rose-tinted dawn, the porter of our hotel rapped upon our door and informed us that the market was gathering. A little later, by the light of a lantern waved obligingly before our feet, we were guided down many flights of steps to the market-place. Like a somber purple wall the mountains rose above our heads, and they seemed to be sprinkled over with glowworms, flickering through the misty foliage. In reality these seeming glow-worms were the lights from hundreds of lanterns borne by rose-carriers who were bringing flowers from their sky farms. As they came winding down through the darkness, they might have been coming from a nocturnal pilgrimage to some mountain shrine of old Italy rather than to a commercial mart of new Italy.

The roses are brought down in huge baskets, holding from eight to ten bunches with a hundred or more blooms to a bunch. This was explained to us while we watched the procession winding down the mountain. As the carriers arrived, the baskets were lined up rapidly in long orderly rows on the stones of the market-place. Then came a second shock of disappointment. There appeared only an array of baskets filled with bundles, as unromantic as laundry baskets. Each flower-basket was carefully covered with a cloth or swathed in papers. Not a rose was visible.

Still puzzled, we watched two policemen come bustling into sight. They were shrouded in brigand-like cloaks, and each carried a silver-headed cane in one hand and a lantern in the other. Their business was to see that the market-tax of two cents on each basket of flowers, represented by a tiny slip of paper, was attached to each rose vendor's wares. And woe to the vendor who had overlooked it.

Apparently all the baskets had arrived. Yet we still waited, and all eyes were fixed on a big clock which dominated the market-place. On the stroke of the hour our two black-draped policemen marched into the center of the market. With military precision they clicked their heels together and simultaneously blew a shrill note on tortoise-shell whistles. In a twinkling, every cover was whipped from the baskets as if by magic, and the faint perfume of some half a million rosebuds was wafted upward in the soft air of the dawn. The market regulations are most stringent; not a basket may be uncovered, not a flower shown, until the signal has been given. Under this arrangement, no advantage may be taken by early arrivals over later comers.

We were doomed to continued disappointment. We expected, when the baskets were finally uncovered, a great display of roses in bloom. No; these famous roses of the *Riviera di Ponente* were harvested and marketed while they were in an adolescent stage of tightly closed budhood, so that they appeared about as sentimentally inspiring and beautiful as great prosaic bunches of radishes. This was in preparation for much hard packing and many long journeys to the end that they might open out at the critical moment to enchant the eye of a purchaser in somber city streets.

THE SUBTLE JOY OF BARGAINING

Even though we were denied a sight of the perfect full-blown beauty of the roses, however, it was amusing to watch the working of wits in the intriguing game of bargaining. To be too business-like in Italy is really detrimental to one's interests. In the wholesale flower-markets roses and carnations are always sold by the hundreds, while most other flowers are listed by the mere dozen. But violets are sold by weight, by the pound —which is perhaps, only an indication

(*Continued on page 122*)



Baskets of cut flowers on platform and truck fill the air with fragrance and fill the railway stations almost to the exclusion of travelers



Paine-Made

Paine-Made is equivalent to sterling quality workmanship, designs that are simple, with the simplicity of art, prices that are moderate.

A triumvirate of unusual interest to all intending purchasers of furniture, for wedding gifts or to furnish and decorate modest or elaborate homes.

The mahogany desk, illustrated, Sheraton design, is typical of the many originations and reproductions *made in our factories.*

Correspondence invited.

Paine Furniture Company

For 81 years in the manufacture and distribution of worthwhile furniture

BOSTON



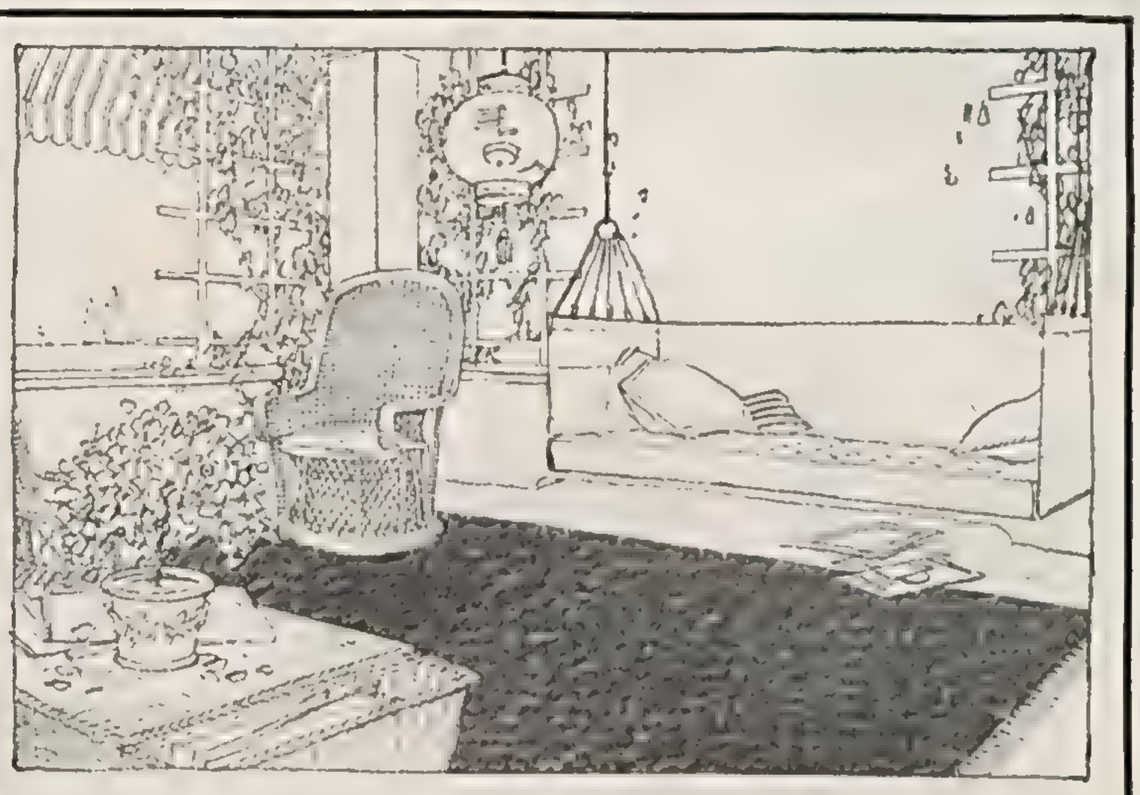
The feminine charm of a bouquet of violets is matched only by

Milo

VIOLETS
DELICATELY
SCENTED
GOLD TIPS

25c for 10 • $2.25 for 100 in box de Luxe

If your dealer cannot supply you, write Dept. M. V., 5th Floor, 1600 Broadway, New York



Porch rugs, of course. But more than that—much more—for they are made of LINEN

Have a more attractive porch this year than ever before by using

KlearflaX LINEN RUGS

"Seven Years and a Million Dollars"

is a handsome 16-page booklet illustrated in colors, showing how Klearflax Rugs actually look in beautiful room scenes and giving sizes and color-charts to assist selection. May we send it—without charge?

You will see why you will want them all through your house through all the year.

WESTERN RUG COMPANY

Room 1930, 212 Fifth Ave., New York *Mills at Duluth, Minn.*



Spanish Scarf for Summer Wear

8 Styles in One

An exclusive "Martin" design combining all the grace, beauty and advantages of the Fur Cape, Shoulder Stole, Collarette, Motor Wrap and Scarf in one piece. Adapted for wear in eight distinctly different styles, thus suitable for every occasion where a Summer Fur is required. Provides warmth and protection when desired, yet it is exquisitely cool if worn loose.

It is at once unique, beautiful and most serviceable.

In charming combinations of White Fox trimmed with genuine Royal Ermine or White Fox trimmed with Mole, price, delivery charges prepaid . . $75

Made also in many other combinations at correspondingly attractive prices.

Sent collect subject to inspection, or when suitable identification is provided, sent on approval. Illustrated pamphlet on request.

Address Dept. B.

Henry Martin Company
UTICA, N.Y.

Exclusive furriers since 1857, ideally located close to the trapping districts of the Adirondacks and the great North Woods.

MARTIN
UTICA, N.Y.

PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 86 to 90 are given in full below: the patterns on each page are described in the order in which they appear beginning at the upper left of the page and reading across

PATTERNS ON PAGE 86

Frock No. 173346.—A summer frock combines striped and plain linen. Its two-piece waist, which is cut in one with the upper portion of the skirt, is mounted on a fitted waist lining and opens at the side front. The detachable collar and vest are cut in one piece. A two-piece circular skirt flounce is attached to a straight panel. The skirt is 35 inches long and is 4 yards wide at the hem. For frock in medium size: 4 yards of 40-inch material; 1½ yards of 40-inch striped material; ⅝ of a yard of 27-inch material for vest and cuffs; 5 buttons. For lining: 1½ yards of 27-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

Frock No. 173242.—One of the season's crash frocks has a waist with inserted vest opening at the front, and one-piece sleeves set into normal armholes. A four-gored skirt is laid in five box plaits each terminating in a point over the deep shaped belt. The skirt is 37 inches long and 3¾ yards wide at the hem. For frock in medium size: 6⅞ yards of 36-inch material; 9¼ yards of braid for trimming; 15 buttons. Pattern is cut in 11 pieces. Sizes, 34 to 40 inches bust measure. Price, $1.

Waist No. 173270; skirt No. 173271.—Printed foulard, one of the leading materials for summer, is developed in a one-piece skirt with cascade draperies at either side. The inner portions of the draperies are faced with contrasting material and edged with bands of trimming. The skirt is 35 inches long and 3½ yards at the hem. The blouse, of chiffon, is cut kimono fashion and draped over an underwaist, and the armholes are defined by braid. For waist, in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist; 4½ yards of inch-wide trimming; 2 yards of 6-inch trimming. For lining: 1 yard of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt: 5¾ yards of 36-inch material; 1⅞ yards of inch-wide trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Waist No. 173427; skirt No. 173428.—For a light-weight pongee coat to be worn over summer dresses, or for a coat-dress, this model will be found most suitable. The front of the waist and the circular cape are cut in one piece, while the shallow vest and the full length one-piece sleeves are attached to a two-piece lining. The circular skirt is gathered over a separate two-piece petticoat cut on a fold at the front and back and seamed on the hips. The petticoat measures 2¼ yards at the hem. The outside skirt is 3½ yards at the hem and is 35 inches long. For waist in medium size: 2⅜ yards of 40-inch material; ¼ yards of 36-inch trimming; 2 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅝ yards of 40-inch material; 2⅝ yards of 40-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Waist No. 173429; skirt No. 173430.—An attractive summer frock is cut with an extended back reaching over the shoulders. One-piece bishop sleeves are gathered into slightly dropped armholes. The front and back hip sections of the skirt and the lower part of the waist are cut in one piece and seamed under the arms. The full side sections of the skirt are joined to front and back panels. The skirt is 35 inches long and 3½ yards wide at the hem. For waist in medium size: 2¾ yards of 36-inch material; ¼ of a yard of trimming; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4¼ yards of 36-inch material; 18 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Waist No. 173414; skirt No. 173415.—The blouse and skirt of this summer frock together give the effect of a one-piece gown. The tab-shaped sections on the blouse are lightly tacked to the front and back while in the skirt this trimming is inserted. One-piece bell-shaped sleeves are set in at the normal armholes. The skirt is cut on a fold at the front and back, and is seamed on the sides. Both the waist and the skirt open at the left side front. The skirt is 37 inches long and 3½ yards wide at the hem. For waist in medium size: 1⅜ yards of 40-inch material; 1⅝ yards of 36-inch striped material; ¾ of a yard of 27-inch material for collar; 30 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4⅛ yards of 40-inch material; ¾ of a yard of 36-inch striped material; 16 buttons. Sizes, 34 to 40 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Waist No. 173314; skirt No. 173315.—Striped shantung or pongee can be inserted most charmingly in an afternoon frock of plain shantung. The waist is made over a fitted lining and has the back and the shoulder capes cut in one piece. The fronts cross surplice fashion where the waist closes. One-piece sleeves are set into normal armholes under the shoulder capes. The skirt has a separate front panel and a two-piece circular flounce joined to a gored upper section. The skirt is 37 inches long and 4 yards wide at the hem. For waist in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of 27-inch striped material; ½ yard of 36-inch material for cuffs, vest, and collar. For lining: 1⅛ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅛ yards of 36-inch material; 2⅞ yards of 27-inch striped material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 87

Blouse No. 173142.—In a soft shade of yellow tub satin a separate blouse is made with collar, yoke, and shaped band encircling the armhole cut in one piece. The one-piece bishop sleeves are gathered into straight cuffs. For blouse in medium size: 2½ yards of 40-inch material; 7 small buttons; 2 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173411.—Over an écru batiste blouse cut in one piece and opened at the center front is worn an overblouse of heavy rajah. The sleeves of the underblouse are cut in one piece, gathered into normal armholes, and finished by plaiting the fulness of the sleeves for cuffs. The two-piece overblouse is gathered to a two-inch belt. Overblouse and underblouse are included in one pattern. For underblouse in medium size: 2⅛ yards of 36-inch material. For overblouse: 1½ yards of 36-inch material; 8 buttons. Sizes, 34 to 40 inches bust measure. Price, complete, 50 cents.

Sweater Coat No. 173421.—Wood-blocked linen is a smart material to use for this sweater coat. The turned-back revers are faced with cream colored crash. The coat is cut in three pieces with the fold of the goods at the center back. The collar is cut in one with the coat. The lower edge of the coat and the cuffs are finished with a bias fold. Two-piece sleeves are set into normal armholes. For coat in medium size: 3⅛ yards of 36-inch material; 1⅜ yards of 36-inch material for collar, belt, and bias bands; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 172768.—Partially tailored and made of handkerchief linen, a blouse is cut with the front and back yoke and the sleeves in one piece. For blouse in medium size: 2¾ yards of 40-inch material; 22 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173290.—Plaited frillings characterize a blouse of pastel blue Georgette crêpe. Both blouse and the deep round yoke are cut with the fold of the material at the center back. The one-piece full sleeves are set into normal armholes. The narrow rolling collar is outlined by a plaited frill and a wide plaited jabot is attached to the applied box plait. For blouse in medium size including frills: 3¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 172920.—Inserts of filet insertion on a flesh colored organdy blouse increase

(*Continued on page 116*)



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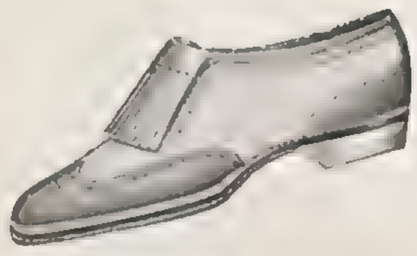
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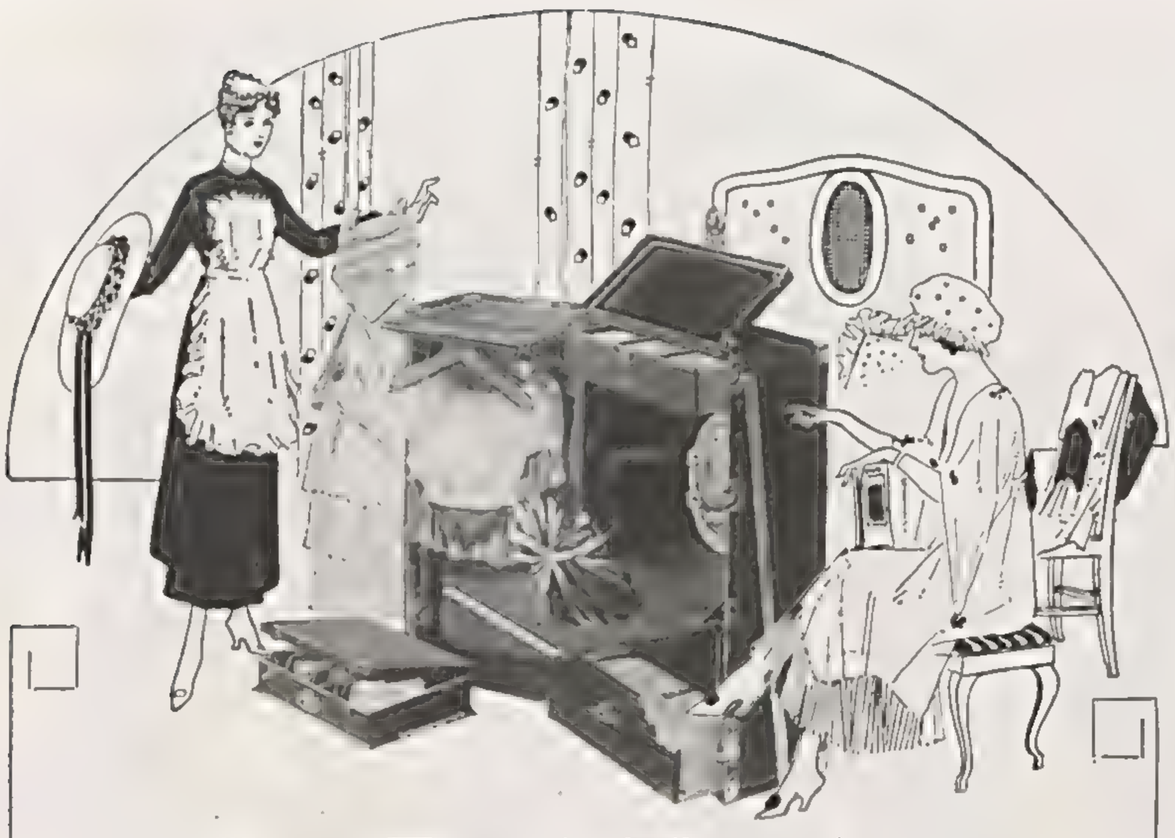
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"Not a Wrinkle at the End of the Trip"

PATTERN DESCRIPTIONS

(*Continued from page 114*)

its cool appearance. At the back there is a set-in panel cut in one with the back of the collar, while the front of the blouse is cut in one with the front section of the collar. Side fronts and side backs are shirred to a corded shoulder yoke. One-piece sleeves are set into normal armholes. For blouse in medium size: 2½ yards of 36-inch material; 3½ yards of 1½-inch-wide insertion; 19 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173235.—A two-piece overblouse fastens on the left shoulder and under the left arm. It is worn over a three-piece underblouse which opens at the center front and has one-piece sleeves set into normal armholes. A flared collar finishes the neck-line. For blouse in medium size: 2⅛ yards of 27-inch material for overblouse; 1⅜ yards of 27-inch material for underblouse and ⅞ of a yard of 44-inch material for sleeves; 44 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 172483.—A set-in vest and one-piece raglan sleeves mark this blouse for attention. A rolled one-piece collar finishes the neck-line and frills fall over the hands. For blouse in medium size: 2⅜ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 172880.—The collar of this tailored taffeta blouse may be worn either high or low, as it is cut in one piece with the fronts, which are slightly shirred to a shoulder yoke. The one-piece sleeves finished with turned-back cuffs are set into normal armholes. For blouse in medium size: 1⅞ yards of 36-inch material; 12 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173141.—A corn colored organdy blouse has its fronts trimmed with tucked inserted sections, while back and fronts are gathered to a narrow shoulder yoke. The one-piece sleeves are set into slightly low armholes and the rolled one-piece collar joins a low neck-line. For blouse in medium size: 2⅛ yards of 40-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173398.—For afternoon wear a kimono blouse is made with two-piece dropped shoulder yoke to which the pin-tucked back, fronts, and one-piece sleeves are attached. Flaring collar and cuffs are made of contrasting material. For blouse in medium size: 2¼ yards of 40-inch material; ½ yard of 36-inch material for collar and cuffs; 23 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173412.—A kimono underblouse of flowered muslin is included in a pattern with a taffeta overblouse embroidered to repeat the flower colors. The underblouse opens at the center back and is cut in one piece. The sleeves are finished with high straight cuffs to which puffings are sewed. The two-piece overblouse is cut in one with the flaring peplum and opens at the center front. For underblouse in medium size: 1¾ yards of 36-inch material; ½ yard of 36-inch material for collar and cording. For overblouse: 1⅜ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173397.—Double collar and cuffs trim a separate blouse made with pin-tucked inserted sections in the back and fronts. One-piece sleeves are gathered into normal armholes. For blouse in medium size: 2⅜ yards of 36-inch material; ¾ of a yard 36-inch material for collar and cuffs; 5½ yards of ½-inch-wide braid. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Blouse No. 173339.—Bias bands of a contrasting color trim a sheer batiste blouse cut so that it holds a double-faced chemisette cut in one piece with its collar. One-piece sleeves are set into normal armholes and are finished with straight and turned-back cuffs. For blouse in medium size: 2¼ yards 40-inch material; ⅜ of a yard of 36- or 40-inch material for bias folds; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

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Misses Frock No. 173251.—A one-piece frock of coarse linen features a shoulder cape cut in one circular piece. The back of the waist is cut on a fold of the material and the front and side sections are cut in one piece to the hip seam where the back section of the skirt is attached. Under the cape at front three small plaits are formed to give fulness over the bust. One-piece sleeves are set into normal armholes. The skirt is 35 inches long and 3⅝ yards wide at the hem. For frock in medium size: 5½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years, 34 to 40 inches bust measure. Price, $1.

Waist No. 172828; skirt No. 172829.—A pongee sports frock has a blouse with shoulder yoke and upper sections of the sleeve cut in one piece. A one-piece under-section completes the sleeve. An inserted vest and collar are also cut in one piece. The four-gored skirt is seamed at the center back; it is 37 inches long and 3 yards wide at the hem. For blouse in medium size: 3¼ yards of 36-inch material; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4⅝ yards of 36-inch material; 2 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Waist No. 173070; skirt No. 173071.—Over a two-piece lining, to which are attached two vests and one-piece sleeves, is hung a separate coatee seamed at the shoulders and under the arms and closed surplice-fashion in front. The two-piece skirt is hung on a yoke lining and over this is a hip yoke cut in one piece with the front and back panels. The skirt opens over the left hip; it is 37 inches long and 3 yards wide at the hem. For waist in medium size: 1⅜ yards of 42-inch material for coatee; 1 yard of 36-inch material for underblouse; 1½ yards of 36-inch material for sleeve, vest, and collar; ½ yard of 18-inch net for draped fold. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4½ yards of 36-inch material; ¾ of a yard of 36-inch material for foundation yoke. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Waist No. 172498; skirt No. 172499.—A tailored frock has a three-piece blouse with one-piece sleeves set into normal armholes. It opens a little to the left of the front. The three-piece skirt opens in line with the waist; it is 37 inches long and 2¼ yards wide at the hem. For blouse in medium size: 2¾ yards of 36-inch material; ⅝ of a yard for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3 yards of 36-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173140.—A skirt for striped pongee in bright colors is cut in two pieces with separate gathered sections inserted over each hip. The fulness of the back gore is laid in soft plaits. The skirt is 37 inches long and 2½ yards wide at the hem. Of striped or ribbed material for skirt in medium size: 3 yards of 44-inch material; 3 buttons. Of plain material: 2¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Smock No. 173419.—A garden smock is gathered at the normal waist-line of a wide, stitched belt which hides the joining of three-piece waist and full peplum cut on a fold at the back. One-piece sleeves are set into normal armholes. For smock in medium size: 4⅝ yards of 36-inch material; 2 yards of ¼-inch trimming for collar and cuffs; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Skirt No. 172798.—A two-piece circular skirt opening at the side front is joined to a four-inch belt. The skirt is 37 inches long and 2½ yards wide at the hem. For skirt in medium size: 3 yards of 42-inch material; 6 buttons. Sizes, 24 to 31 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173417.—A skirt with a deep yoke, seamed on the hips, has box-plait extensions reaching over the skirt and attached to it. It opens at the center front. It is 3¼ yards wide at the hem when the plaits are pressed flat, and is 35 inches long. For skirt in medium size: 4⅞ yards of 40-inch material; 8 buttons. Sizes, 24 to 31 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173418.—A skirt is cut with a box plait at the center back and one at either side of the center front. The

(*Continued on page 118*)

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PATTERN DESCRIPTIONS

(Continued from page 116)

skirt is 35 inches long and 3½ yards wide at the hem. For skirt in medium size: 4½ yards of 36-inch material. Sizes, 24 to 31 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173416.—This skirt is cut with a bias seam at the center front. Each side of the panel forms a belt below which the skirt is laid in box plaits. It is 35 inches long and is 4⅜ yards wide at the hem. For skirt in medium size: 6⅝ yards of 36-inch material. Sizes, 24 to 31 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173378.—A four-gored skirt of crash has a deep hip yoke seamed at the back. One side of the front overlaps the other at the fastening. The skirt is 36 inches long and 3⅛ yards wide at the hem. For skirt in medium size: 3½ yards of 45-inch material without nap or 4¼ yards of 36-inch material with nap; 7 buttons. Sizes, 24 to 30 inch waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173389.—In this skirt a circular section with a front gore and two wide side gores is attached to a double yoke, each section of which is cut in one piece. The skirt opens at the left side front and the upper yoke may be omitted if desired. The skirt is 36 inches long and 2½ yards wide at the hem. For skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, and 35 to 41 inches hip measure. Price, 50 cents.

Skirt No. 173255.—A separate skirt, excellently suited for wear with the tailored blouse, is cut in six flaring gores. It opens at the left side front. It is 36 inches long and 2¼ yards wide at the hem. For skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Smock No. 173334.—This garden smock would make up excellently in striped material, as both front and back are cut on folds of the material. The V-shaped opening at front is laced so that the smock may be slipped over the head. One-piece sleeves are set into normal armholes. For smock in medium size: 4⅝ yards of 36-inch material; ¼ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Waist No. 173260; skirt No. 173261.—The blouse of this costume is cut with front and back yokes, and with one-piece sleeves set into normal armholes. For blouse in medium size: 2½ yards of 40-inch-wide material; ⅜ yards of striped material; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is cut with a circular section set on a three-quarters yoke to which a pocket is attached. The skirt is 35 inches long and 3 yards at the lower edge. For skirt in medium size: 3⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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Negligée No. 173388.—A lace overjacket is cut in three pieces and held in place by a ribbon sash. The taffeta foundation dress is seamed at the shoulders and under the arms, slashed at front for an opening, and belted with a crushed ribbon. For negligée in medium size: 4⅜ yards of 40-inch material; 4½ yards of 27-inch material for jacket; 3⅝ yards of 4-inch ribbon for sash; 1 yard of 6-inch ribbon for girdle; 8 buttons. The skirt is 36 inches long and the ruffle at the hem is 6 yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

Combination No. 173148.—Drawers and corset cover are cut in one piece with the fold on the width of the goods at the lower edge. It is seamed on the shoulders and under the arms and belted with insertion; and is cut low at the back for evening wear. For combination in medium size: 2¼ yards of 36-inch material; 1¼ yards of beading; 1⅝ yards of insertion; 4¼ yards of lace. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Nightgown No. 173426.—This is of dark blue crêpe de Chine with roses for trimming. The upper part is cut in one piece; the two-piece circular skirt is attached at the waistline, where ribbon is drawn through a casing. It is 38 inches long and 3½ yards wide at the hem. For gown in medium size: 4½ yards of 36-inch material; 2⅝ yards of 1¼-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, $1.

Combination No. 173395.—Corset cover and closed drawers are cut in one piece with the fold of the goods at the center back joined with one-inch beading. It opens at the center front. For combination in medium size: 2 yards of 40-inch material; 6⅛ yards of 1¼-inch insertion; 5⅛ yards of edging; 1⅛ yards of ¾-inch insertion for armholes; ⅞ of a yard of 1-inch beading for belt; 1⅝ yards of ½-inch beading; 1½ yards of wide ribbon; 1¾ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Negligée No. 173149.—The gray chiffon foundation slip is cut on a fold at the center back and opens at the front. The lace kimono coat is also cut on the fold at the back. For the foundation slip in medium size: 3⅞ yards of 36-inch material; 10 buttons; 3 yards of 1-inch insertion; 2 tassels. For lace negligée: 2⅝ yards of 42-inch material; 2½ yards of 5-inch insertion for jacket and sleeves; 1½ yards of lace 3½ inches wide for collar; 2⅛ yards of 14-inch lace for lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

Negligée No. 173285.—A short negligée of soft silk is cut in two pieces with folds at the center front and center back and are lace edged. The lace sleeves are attached to the armholes. For negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅛ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Infant's Layette No. 172536.—All the necessary garments for the baby's wardrobe are included in one pattern. For the cap: ½ yard of 36-inch material. For the coat, made with lining, interlining, and set-in sleeves: 3 yards of 42-inch material; 3 yards of material for lining; 3 yards of 24-inch material for interlining; 4 buttons. For jacket: ¾ of a yard of 27-inch material; ¾ of a yard of ribbon. For dress, made with set-in sleeves and four hand-run tucks: 2¾ yards of 36-inch material; 2 yards of ¼-inch edging; 1½ yards of 1½-inch edging for bottom of skirt; 1¾ yards of insertion. For kimono wrapper: 2 yards of 27-inch material. For kimono dress: 2 yards of 36-inch material; 1¼ yards of edging.

Pajamas No. 173114.—The front and back of the waist and the front of the pajamas are cut in one piece, while the back section is cut separately. For pajamas in medium size: 5⅛ yards of 36-inch material; 2⅛ yards of 3½-inch ribbon for the lower part; 2 yards of 1½-inch ribbon for sleeves; 4 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Child's Frock No. 173074.—A frock of batiste is cut in one piece with an opening at the center back. For the frock in medium size: 2¼ yards of 36-inch material; ⅜ of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 50 cents.

Rompers No. 173273.—This suit is cut with kimono sleeves and is seamed under the arms; it opens at the left shoulder. For romper suit in 2-year size: 1⅜ yards of 36-inch material; 1¾ yards of 1-inch-wide trimming; 12 buttons. Sizes, 1 and 2 years. Price, 50 cents.

Rompers No. 173011.—Dignified rompers are cut with the front of the blouse and trousers in one piece, with seams on the shoulders and under the arms. One-piece sleeves are set into normal armholes. For the suit in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2 to 8 years. Price, 50 cents.

Child's Smock No. 173073.—A smock is cut in one piece with the fold of the goods at the center back. One-piece sleeves are set into normal armholes and are long. A pattern for trousers cut on regulation straight lines is included in this pattern. For smock in medium size: 2⅝ yards of 36-inch material; ¾ of a yard of 27-inch material for collar and cuffs. For trousers: 1¼ yards of 36-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

Child's coat No. 173409.—A blue serge top-coat is cut on a fold at the center back and opens at the front. Two-piece sleeves are set into normal armholes. For the coat in medium size: 3¼ yards of 40-inch material; 24 buttons. Sizes, 11, 13, and 15 years. Price, 50 cents.



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Photograph by Peter A. Juley

In her office high upon the roof of the Metropolitan Museum of Art, Frau Korte mixes colors, dyes wools, and restores damaged tapestries to their original perfection

WILHELMA KORTE —TAPESTRY DOCTOR

UNIQUE in America though inseparable from foreign art museums is the department for the restoration of tapestries, which has been established at the Metropolitan Museum of Art under the charge of Frau Wilhelma Korte.

It was in the interest of lace, rather than of tapestry, that Frau Korte first came to the Metropolitan Museum. In 1906, after the death of her father, General von Gehran, of the Austrian army, she came to America to marry her fiancé, Mr. Carl Richard Korte, an Austrian sculptor, who had come to New York a short time before that. It was just at this time that her old friend, Mrs. Kubasek, the lace expert of Vienna, came to the Metropolitan Museum to assist in arranging the lace collection. As Mrs. Kubasek's assistant; Frau Korte spent a part of her first months in New York in working with these laces, and while engaged in this work, she met Mrs. Sullivan. Mrs. Sullivan, who was a personal friend of Mrs. Kubasek, took a cordial interest in Mrs. Kubasek's young assistant, and when, later, the vicissitudes of art led Frau Korte to seek occupation, she was the first to aid her.

THE FIRST STEPS

It was to Mrs. Sullivan that Frau Korte confided her ambition to become an expert in the restoration of tapestries. As a girl, her natural taste for art had been cultivated in the schools and galleries of Vienna, Munich, and Berlin, and during frequent visits to Berlin she had spent much time with Fräulein Carlotte Brinckmann, who was head of the tapestry department of the Kaiser Friedrich Museum in Berlin. To be with her, Fräulein von Gehran spent much time in the Museum, where, by way of diversion, she was in the habit of assisting in the restoration of the tapestries. On learning of this ambition and of the training which justified it, Mrs. Sullivan introduced Frau Korte to Sir Caspar Purdon Clarke, who was then Director of the Metropolitan Museum.

As a test of her ability, Frau Korte was given a tapestry to repair. It was a seventeenth-century weave, one of the earliest possessions of the Museum, and it was the first tapestry repaired inside the Museum. A long slit ran the whole length of this tapestry, and it took thirty-five days to repair the damage. Great was the joy when the work was finished, however, for Sir Caspar Purdon Clarke, who had had long experience with tapestries in the South Kensington Museum, was unable to discover the line of the restoration.

AS A TAPESTRY EXPERT IS MADE

The restoration of a tapestry, like the restoration of a painting, means ruin more often than renewed beauty, for it requires scarcely less knowledge and skill to restore a fine tapestry than to design and weave one. The expert restorer must know the history of tapestry and of costume. In order to repair correctly gown, helmet, or armor, pictured in the tapestry, he must make sure of the period which the tapestry illustrates and of the time at which it was woven. If foot, hand, eye, or nose is missing, he must know enough of anatomy to enable him to restore the missing part consistently with the construction of the human body and with the drawing in the tapestry. Some knowledge of drawing and design and a very fine color sense are imperative. Where the original tapestry weaver had the artist's cartoon to guide him, the tapestry restorer is forced to rely upon his knowledge of tapestries, to delve into archives, and to study contemporary tapestries and paintings. All this takes time, labor, and patience beyond the imagination of the uninitiated. The restoration of one small hole is often a full day's work; for restoration is not mending in the accepted sense, but a literal reweaving, carrying the

(*Continued on page 122*)

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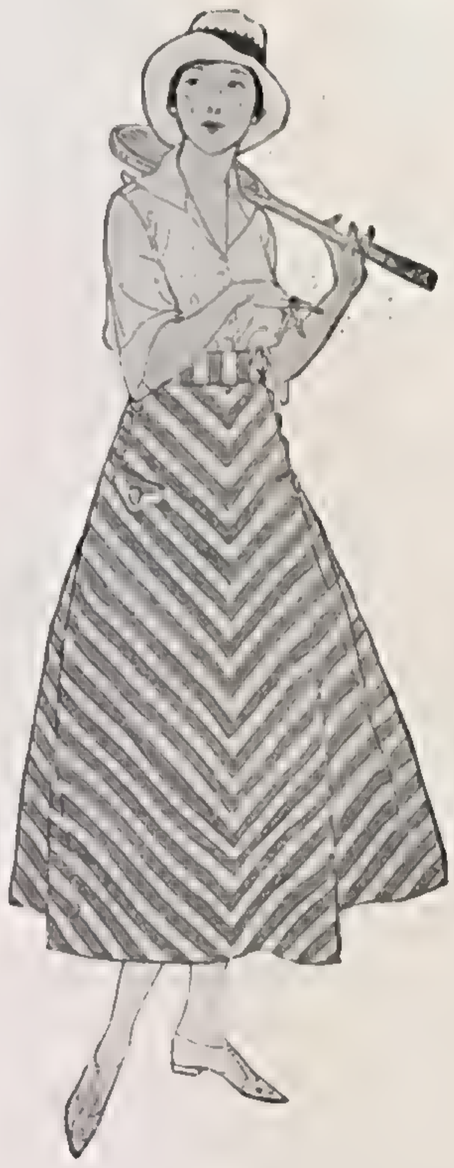
DETROIT

Misses and Children



4734

Very youthful and becoming is this sport suit of jersey cloth in rose and white or navy and white. The full flaring lines of the coat are held in at the waist line by a crushed sash. There are large patch pockets at the sides of the coat and the straight, slightly flaring skirt. $37.50



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One of the newer type is this sport skirt of awning striped flannel, with patch pockets. It fastens at the sides with large white pearl buttons. $13.75



473

In beautiful shades of copenhagen, rose and gold, this simple sport suit is of fine quality Rajah silk. It buttons to the neck and has large loop shaped pockets on the skirt, as on the coat. $32.50

1878

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Little Miss Bride-to-be or even Mrs. Bride-that-was

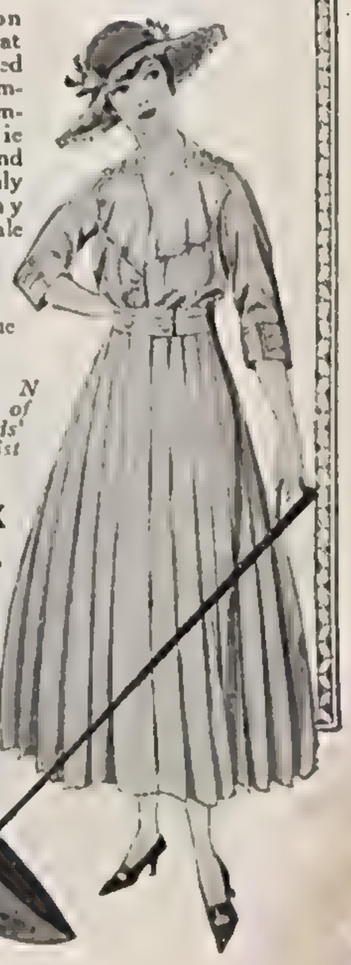
you needn't worry any longer about looking charming, and at the same time being practically dressed during the warm summer weather, because

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HOUSE *and* PORCH DRESSES

have solved that problem for you in the variety of trim, fresh little dresses for morning wear, and the smart, perky styles in sheer cotton materials for the afternoons.

The illustration shows No. 488 at $3.00, a fine striped lawn with hand-embroidered, hemstitched organdie collar and cuffs and frill, and this is only one of the many models now on sale at the leading department stores at $1.50 to $4.00. Look for the blue Dix-Make label.

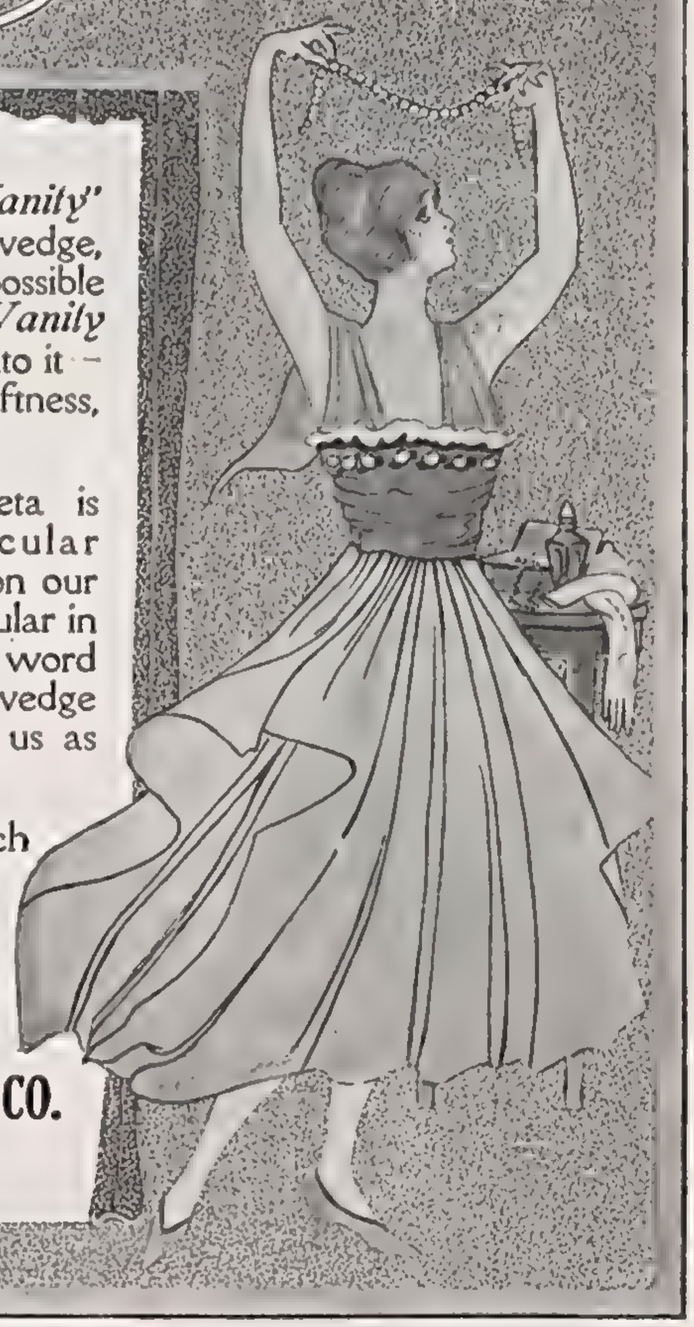


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For *Vanity* Taffeta is made for particular women—and we, on our part, must be particular in the making So the word "*Vanity*" on the selvedge means as much to us as it does to you.

Over 100 shades, each outvying the other in beauty Ask for *Vanity* Taffeta at your favorite shop.

KOHN, ADLER & CO.

PHILADELPHIA

WILHELMA KORTE —TAPESTRY DOCTOR

(*Continued from page 120*)

threads through the warp as did the original bobbin in the original loom.

Sometimes tapestries must be temporarily restored for immediate exhibition among the recent accessions which are shown every month at the Museum, and this rough restoration is done in the manner which to many unintelligent restorers is the sum and substance of tapestry restoration. Instead of following the original design in outline, the original textile in color, as is done later on all the Museum tapestries, Frau Korte gives in such cases a temporary restoration by patching up holes to secure a solid surface; this is done, not by reweaving, but by setting in bits of design cut from discarded tapestries bought from a local tapestry loom. The average restorer does not hesitate to paint in damaged figures, but this casual sort of restoration is not countenanced by the tapestry expert at the Museum, and where such restorations have been made, they are later removed, and wool in keeping with the color and texture of the original is woven in. In the properly restored tapestry, even the expert can hardly detect where the original weave stops and repair begins.

THE GREAT TASK—COLORS

To obtain in the wools the exact tones needed for restoration is, of course, a great task for the restorer. Happily, war has not affected the dye supply of the Museum. In the early days of Frau Korte's work at the Museum, to the regular staff of which she was appointed in 1909 when Mr. Edward Robinson became Director, she depended entirely upon the vegetable dyes prepared by Charlotte Pendelton, a wealthy art lover of Washington, who had traveled and studied many years in the orient, in quest of the lost dye secrets of the Egyptians. Miss Pendelton's dyes, which she then made in her Washington laboratory, were very fine and equally expensive.

To get the infinite variety of shades in the wools required to restore a single figure in a design or border of an old tapestry, necessitated extracting quantities of tiny samples from the original warp and sending them to the Washington laboratory, where often there were long delays before the exact tint could be made. Shipping the dyed wools back to the Museum consumed yet more time. After a few years, Frau Korte sought means of avoiding these annoying delays and reducing the expense of the dyes, and she began experimenting with the dyes in the four fundamental colors. She had some knowledge of chemistry, and she persevered in experimenting with the basic colors until now she is able to procure in her own laboratory every tint required.

THE WORK-SHOP

Frau Korte continues to use the same dyes, but buys them in the four basic colors only; these and the raw wools come from Miss Pendelton's successor, a young woman chemist, whom she trained and to whom she entrusted her secrets. These colors are now combined and toned in Frau Korte's laboratory and work-room, a big room built on the Museum roof, confronting its enclosed domes. Two huge windows let the western light into this room, and suspended from ceiling, hung on walls, and stretched on frames are tapestries of varied century and weave, waiting diagnosis or in process of treatment. Spools and skeins of multicolored silks and coils of wools fill a glass cabinet, and a textile reference library flanks the miniature laboratory, where Frau Korte mixes dyes and dyes the silks and wools used in restoration.

A valuable feature of the department for the restoration of tapestries, which Frau Korte has done so much to build up, is the cleansing chamber for tapestries in the Museum basement. Here the tapestries are put through a chemical disinfecting process that not only cleanses tapestries, rugs, and other precious textiles, but refreshes and preserves their colors and removes all danger of injury by moths. Twice a year, the Museum tapestries and similar textiles are hermetically sealed for from ten to twelve days in this fire-proof chamber, which is filled with the fumes of formaldehyde.

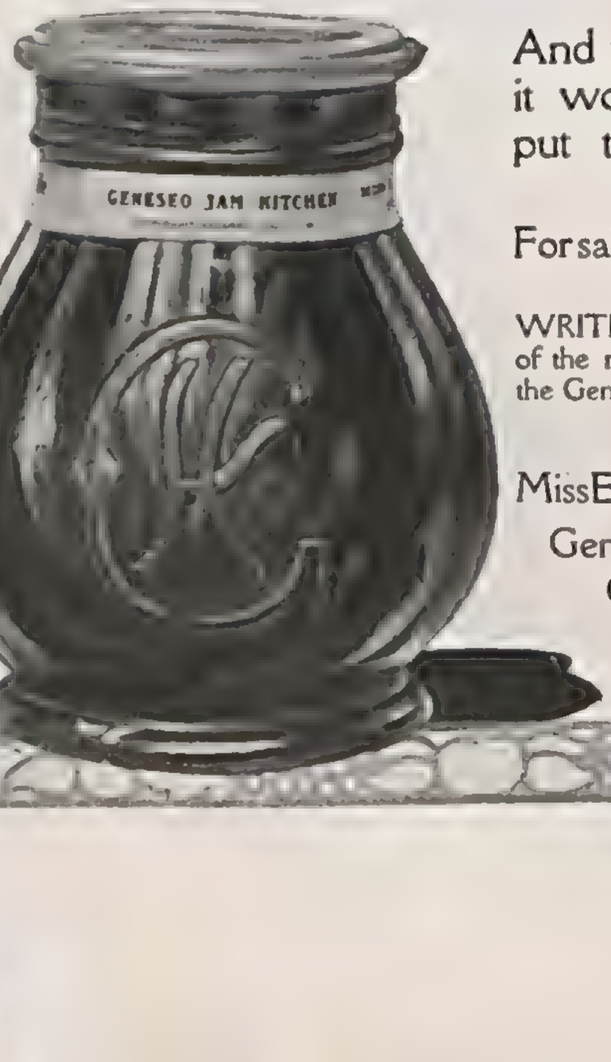
The tapestry collection of the Museum has rapidly increased within the past ten years, and the Museum now owns many tapestries, besides having many as loans from private collections, such as the famous Mazarin tapestry of the Morgan collection, the recent sale of which to Mr. Widener is so deeply regretted by New York art lovers. The Museum holds frequent notable special exhibitions of tapestries and many of these loans find their way sooner or later to the expert tapestry doctor of the Museum, whose skill is frequently sought by the private owners.

LIDA ROSE MCCABE.

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Geneseo Jam Kitchen products are put up in sanitary glass jars in scrupulously clean kitchens.

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And they cost less than it would cost you to put them up yourself.

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THROUGH ROSE GARDENS OF THE ITALIAN RIVIERA

(*Continued from page 112*)

of the luxuriance with which they grow on this favored coast. There were no fixed prices, and it was only because the majority of the flowers were to be shipped on the coming train that any decisions were finally arrived at. Bargaining is a subtle pleasure long-drawn-out in Italian life.

All along the Italian Riviera the railway-stations smell like conservatories. In the height of the flower-shipping season in spring, one can scarcely board a train because of the flower-hampers which crowd the trunks to one side. Indeed, next to the tourists, flowers are the principal industry and the most profitable of the sojourners known in the Italian Riviera.

At San Remo, only a curve of the coast away, roses nodded everywhere. Beneath each little wayside shrine, pious hands had laid rosebuds as an offering. The religious pictures which so often decorate the exteriors of Italian dwellings were sometimes tenderly framed with the blossoms of rose-bushes growing beside them. A stroll along the river pathway, here, when roses are vying with masses of sweet scented fruit-blossoms, is worth the whole trip. The banks are transformed into battlements of white and pink and crimson under a sky of true Italian blue. The fragrance from the violet gardens which lie beyond San Remo lured us on. In the neighborhood of the tiny village of Taggia, we found the magnificent purple "Parma" violets with stems a foot long. They perfumed the land everywhere.

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One flower will aid it, if you can't have a bouquet. A single Tulip is very artistic.

Then have bubble-grains with it—Puffed Wheat or Puffed Rice. They seem like breakfast bonbons.



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Good cheer is the main thing at breakfast. And it isn't universal, you know. It is up to you housewives to start the day with a smile.



One can't frown at flowers. And these flaky, crisp bubbles are the daintiest dainty that ever met folks at breakfast. Have them both on your May-morning tables.

Then remember that these flavory morsels are the utmost in whole-grain foods. Every food cell is exploded. Every atom feeds. It doesn't take many Puffed Grains to form a hearty breakfast.

Foods so fascinating and so scientific ought to have a big place in your home. No other wheat or rice foods compare with them. Prof. Anderson's process is the only way that fits every granule for food.

Puffed Wheat	Except in Far West	12c
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A whole-grain food, to be a complete food, must be made wholly digestible. Each food cell must be broken. And each grain contains more than 100 million of them.

In Prof. Anderson's process, these cells are steam-exploded. Not a cell remains intact.

Wheat, rice and corn are the only grains we puff. Those grains should be served in this way. Not for breakfast only, but in bowls of milk. They are double value foods.

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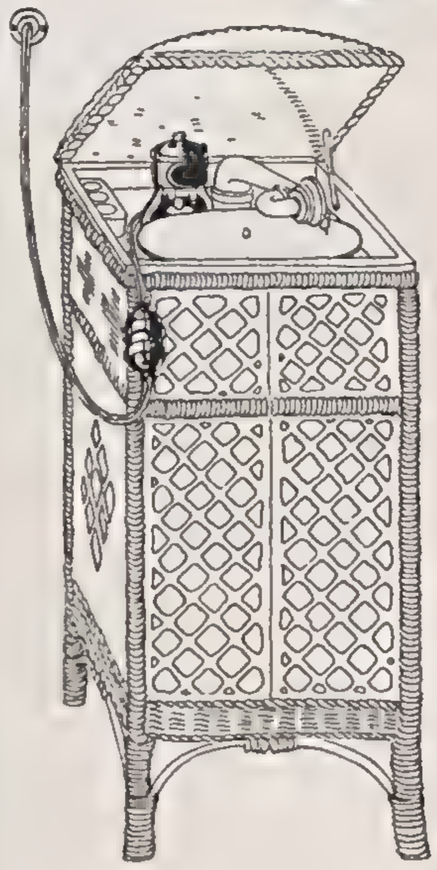
A laundry bag of buff rep bound in pink sateen; 19 by 24 in.; $1. The iron hook which holds the bag is painted with flowers and a bird; 75 cents



A willow chair in natural color, $17.24; stained, $18.24; enameled, $18.74. The willow sewing basket; height, 27 in.; size of basket, 16 in. by 23 in.; natural, $11.50; stained, $13. A bracket with hanging basket; natural, $4; stained, $5. Porch shade with safety wind device; $2.25 and up



A bamboo garden basket in gray enamel and red, and decorated on the bottom in yellow, red, and blue; size, 12 inches across; price, $5.50.



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—*From a letter by David Belasco*

And keeping company with David Belasco are scores of other famous men and women who, like him, have publicly acknowledged the benefit of Sanatogen. No less emphatic is the written approval of the many thousands of physicians, among them some of the world's greatest specialists, who speak from years of experience of Sanatogen's recuperative effects.

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days of activity in the sun, the wind and the dust.

Activity causes perspiration; Sun and wind burn the skin; Dust irritates the throat and carries with it the danger of infection.

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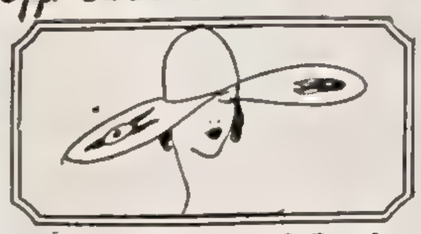
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The Shop of Style and Service

THE TALE-BEARING HOUSE

(*Continued from page 58*)

Some writers of authority on the subject of decoration speak contemptuously of the drawing-room as a useless convention, but equally good authority holds that it is only in the drawing-room that one finds the real man or woman. A safe middle course is to consider the drawing-room as a convenient and necessary adjunct to the house and a most excellent buffer to protect the more personal rooms of the house.

Only the most intimate friends are asked within the boudoir, while the living-room, or "common room" as it is called abroad, where all the family study, read, or play, has an air of informality, a lack of dignity, which renders it unsuited for the reception of formal guests. Besides, such a room always wears with emphasis the full imprint of family habit and temperament, which makes it entirely a domestic affair. Even in very small houses, the drawing-room is clearly a necessity, were it only as a neutral territory, neither too formal nor too intimate, which may serve as a trying-out place for new acquaintances. People whom one comes to love are asked beyond the drawing-room; those who fail to pass the drawing-room ordeal may retain a place as formal acquaintances or be left to return to outer darkness.

If families and houses did not all differ in their needs, furnishing would cease to be an interesting occupation. We could call together a few experts, arbitrate our differences, lay down a final dictum, and the matter would be finished. But happily, houses, like people, are infinite in their variety, and surroundings affect closely the moods, health, and ability of every one to work or to enjoy.

"USE YOUR EYES, SIR"—OR MADAME

All this question of adapting one's environment to one's personality and life is becoming a matter of serious education to-day. It is considered an index of one's refinement to have the right things in the house and to have them combined as a harmonious whole. As to the means of education, there are many means besides the dry instruction of books. As a certain noted connoisseur said to a man who asked him how he could learn to enjoy Japanese prints, "Use your eyes, sir. Use your eyes!" Bernard Shaw offered much the same advice when he said that the way to become a critic of music was to listen to good music until one could not endure any other kind. Opportunities for this sort of instruction are many in this country; everywhere in New York, or in any of the large cities of America, there is an amazing display of beautiful objects. The show windows are excellent, and their well-arranged collections are put where every one may see them. This may account, in part, for the great interest felt here in furniture and decoration.

It is true that the pieces shown are largely reproductions, but they are from excellent models and the workmanship is usually of fine quality. The appreciation of beautiful furnishings is largely a matter of training and association, and those who care to observe attentively the beautiful displays in decorator's windows, may gain much in sensitiveness to varied expressions of beauty.

ENGLISH AND AMERICAN TRADITIONS

Abroad, it is different, as everything is different. The older firms possess such wealth of things, that they have sometimes forgotten what and where their possessions are, and it is only after polite cajolery that they can be induced to unlock cupboards on stairways and open recesses to bring their beautiful things forth. They have not attained to the art of display, and that is a misfortune, for beautiful things should be kept where people can see them and learn from them the appreciation of beauty.

In England, they say that Ame ica is far ahead in its decorative schemes, while America stands in awe before the historic treasures of England. We are, it appears, becoming internationally polite. Both attitudes, however, are justified; the small and the medium-sized houses here in America are much better thought out and furnished than the corresponding houses abroad; in regard to the house on a larger scale, however, England stands alone, because the conditions of that country have always fostered the house built to live in, to remain in one family, and to mean something in particular to that family.

America, still in a growth and transition stage, has always the feeling of being unsettled, and people build with an eye to a possible sale, instead of to the making of a home for future generations. For this and for other reasons, it is well to employ here in America a modification of English decoration and furnishing. Why should a whole family be thrown out of joint and harmony in its home in a vain effort to live up to a Jacobean fireplace, which, after all, has no real meaning or connection with their family history? National personality is a thing of slow growth, and it is most important to maintain a consonance between furniture and its owners.

There is an amusing story of an American family living in London who had a most elaborate drawing-room furnished in the Louis XVI style. The husband, however, had an unfortunate habit, at informal moments, of tilting his chair backward and lifting it off its front legs, while beholders looked on in distress and anxiety lest the chair should fall to pieces. This man would have been much more at home with a chair more suited to his athletic disposition.

THE PERSONAL HOBBY

We all have our own hobbies in furnishing; that is an inevitable result of possessing our own individualities. Most people cling devotedly to the English open fireplace as the pivotal point of a room. It is the one household god from which they can not part; no other heat gives them the same solace and sense of well-being as the leaping flickering flames of a real fire. Even though they freeeze on one side and scorch on the other, the mental glow it gives atones for all its drawbacks. A great advantage of the fireplace is that it furnishes a pivotal point, a soul, a center for the room, around which the decoration may be built. Of course, the type of room, the shape, size, and, above all, the lighting must be taken into account before one can adopt a center. It is not always desirable to have a fireplace or, even if there is one, to make it the center of interest. Sometimes there is a wall one wants to forget or a window that looks out upon an unpleasing prospect; such unfortunate features must always be kept in the background.

The fortunate few who have unlimited means know, of course, the joy and excitement of planning their home just as they would like it (or just as they think they would like it—which is quite a different thing). Those who are converting to their needs a house already made, however, are likely to meet with some embarrassing limitations, and must work out with care and due consideration of actual conditions the logical center for their decoration.

CENTERING THE DECORATION

One great lady has made her huge sofa the center point of her drawing-room. There she sits enthroned, and household and friends come and pay homage. This

(*Continued on page 128*)



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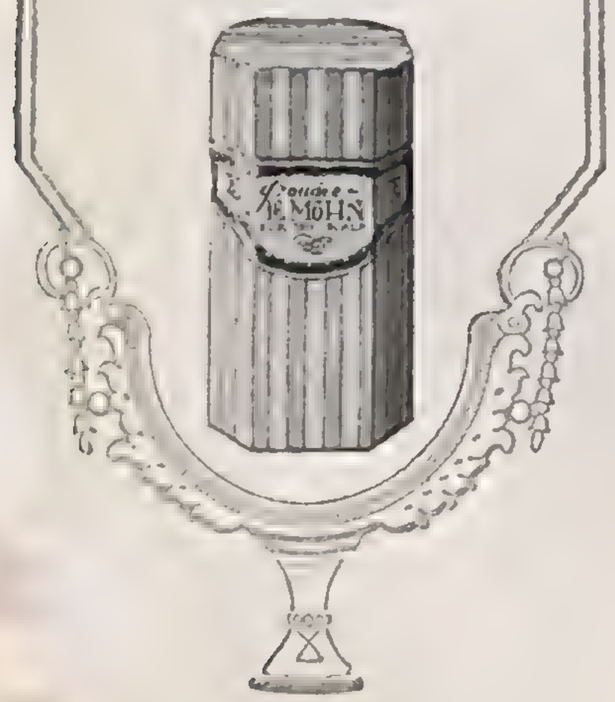
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Let us send you our dainty booklet



THE TALE-BEARING HOUSE

Continued from page 126)

sofa is placed somewhere near the middle of the room and has plenty of cushions. Rich draperies are thrown across the back of the sofa to soften the outline. In front, at one end, is the tea table; at the other end stands a low table piled high with books, for the great lady patronizes letters. The rest of the room exists in but a subsidiary way.

In another house, which belongs to an American woman, the fireplace, though on the main wall, is far beyond the middle of the wall. On the farther side of this fireplace is built a platform, raised by one step above the floor level, and there the mistress of the house has her divan, her tea-table, and her special belongings that she works with or amuses herself with; and here she entertains her friends. It is the corner of the room, it is true, but it is the center of the room, inasmuch as all interest centers there.

THE IMPORTANCE OF THE FRONT DOOR

Another decorative hobby which is well worth the having is that of making much of the front door. The front door is the barrier against the outside world and all its annoyances, and it should have the air of guarding something of value and of opening only to those worthy its hospitality. A simple hallway is best. It is not well to astonish people, nor is it ever well-bred to make others uncomfortable over one's possessions. A guest once said to a very fortunate Eng'ishman, who had one of the most beautiful country places in England, "If I had known that you lived in a palace I should not have had the courage to come to visit you." The host answered graciously, "Well, you see I took good care not to tell you." This is the kindly and genuine feeling of people who are well used to their possessions.

As to periods of furniture, it is easy to learn to distinguish them; all that has been written up and illustrated in detail. Genuine antique pieces are, of course, limited in number and can be possessed only by the fortunate few. Well-designed and well-made furniture, however, whether it be well-made copies of beautiful old pieces or really fine modern work, is quite sufficient to give beauty and joy to any household; and in time these pieces will themselves be genuine antiques. This making of antiques, like many other things, needs only patience, and it should be a great pleasure to collect beautiful things, which shall be future antiques for one's children and grandchildren to enjoy.

That old furniture creates an atmosphere of its own is a fact which few who have been privileged to live with it will dispute. These things which have stood the test of time, the wear and use of life, and still maintain their dignity and beauty give a sense of stability, a consciousness of long descent, a sort of household noblesse oblige. Wood softens in color, leather softens in texture, with honorable service, and that is of the best that life can give.

PERSONALITY VERSUS FORMALISM

But far more important than furniture of long descent is the personal note in the home, and this may exist in the most wholly modern of houses. Once the householder is started on the right road of furnishing there is no going back; good furniture will prove an education in decorative principles and will of itself condemn any meretricious piece which one may seek to combine with it. It is far better to be individual and personal, though one make some mistakes, than to be wholly correct and too formal and cold. Mistakes can be outgrown; individuality is a precious possession.

This is a principle which one sometimes learns dearly, as appears in an experience told by an amateur decorator. In London, on a street through which she passed daily, there were displayed in a shop window many-colored necklaces and bracelets of mock jewels. Daily she glanced at them languidly as she passed, for there are many such windows everywhere. One day something new caught her eye. It was merely a gaudy bauble, but it was an entrancing blue. She had not really looked at the window that day, the color had reached out to her like a shaft of sunlight. Once her attention was caught, she looked it over, decided that it was meretricious, felt annoyed with herself and went on her way.

Many times she passed the window, and always she was conscious of the blue bauble that secretly she longed to possess. Why, she did not know. Perhaps it brought the memory of a perfect April sky that she had forgotten; or thought she had forgotten. Each time she passed it laughed at her and her attempted stoicism, but she did not allow herself to purchase it or even to ask about it.

"THE COLOR PLEASED HIM"

Weeks later, she went to an exhibition held by an artist of the Royal Academy. With his sister, who was also an artist, she wandered through his rooms and suddenly her eye fell upon three or four of those very blue bauble necklaces, hung together on the wall, in a rather dim corner, making a glorious splash of color. Pausing, she asked her friend why her brother had that bauble hung there. She replied simply, "Because the color pleased him. Why do you ask?"—as if the fact that the "color pleased him" were sufficient reason for having anything. It needed no apology, no explanation. So one finds always directness, simplicity, and self-dependence among the people who really know.

That is the true gospel of the home-maker. Each individual should have in his home the things he really likes, but the obligation rests upon all to try to train eye and mind to like the right things, the really beautiful things. This is the only way to grow to perfection in furniture and decoration. A beautiful possession, studied and appreciated every day, will grow into one's heart, making its beauty not only an expression to others of one's taste in treasures, but a part of one's personal experience. For this also is the gospel of the home-maker. One should like the things one lives with. They may be more responsive than one imagines, and they are antiques in the making.

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NEVER is the scientific skin specialist more keenly alive to the necessities of the toilet than during the summer months, those months of motoring over dusty roads (for the picturesque country road is seldom an oiled road) in all sorts of weather. More and more efficacious products are offered by these experts, who seek to find refreshing ointments to repair the ravages of travel. With such ointments at her command, no occasion should find a woman unprepared, and the summer trip, so surely a part of her plans, will find her en route as well groomed, as dainty, and as deliciously cool, as if she were in her own well-shaded garden at home.

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For a motor journey of any length, a hand-bag as well stocked as her dressing-table is an essential for the modern woman, and in such a leather carton as that pictured above, every comfort of the dressing-table may go motoring with its mistress. These boxes are made up with a view to scientific treatment while traveling and may be had complete for $10. The items which furnish the box include the following, which may be purchased separately at these prices: a cream at $3.50; a lotion at $1.50; a "rejuvenating milk" at $2; a "rejuvenating cream" at $3; rouge, $1; soap, $1.50; powder, $4.50; eye wash and eye cup at $2.

After several hours of dusty travel have wrought their ravages upon the complexion, the fastidious woman may appeal to this dressing-case and find in its friendly depths balm for the wounded skin. She will find that this "rejuvenating milk" is invaluable for removing the dust of travel, and with the "rejuvenating cream" really fulfills the promise of its name.

After the night face dip, it is well to apply the cleansing cream, which is excellent for wiping out the tired lines and making the face smooth and youthful; this will aid the traveler to wake in the morning fresh and well content with the result. The lotion is recommended especially to counteract excessive moisture of the skin. The eye wash with the eye cup is often a necessity, and there are many motorists who refuse to travel without them, for they render the suffering traveler independent of the drug store or country physician.

THE ORDER OF THE BATH

Whether at home or abroad, a woman will find her bath far more delightful if there is added to it a bath powder such as that put on the market by an English firm; it gives a healing softness to the water, and it is put up in two convenient sizes, at 25 cents and 75 cents a box.

To soften the water, which is so often hard and irritating to the face, little sachets are offered at $3.15 for twenty-five, or $6.25 for fifty; these give to the water healing and tonic properties and may be had in the attractive little bags shown above. There is also a new Russian cologne which may be had for $3.75 and $7.25. It is especially refreshing and soothes the nerves more surely than the heavier extract. Besides this, it possesses the advantage of softening the water when it is added to it for the face dip, and acts as an astringent.

The hands are such telltales, that if neglected for even a short time, their delicate well-cared-for appearance is impaired and the whole effect of the toilette suffers. A cucumber emulsion for the hands may be applied either before or after washing and will keep the skin soft and white; it is priced at 50 cents and $1 a bottle. As for the shell-pink lustre of the nails, a French firm manufactures a combination of rosaline and powder, in crayon form, which gives a beautiful finish; it is priced at 50 cents.

TO CAP THE CLIMAX

The modern traveler must own ravishing bits of boudoir caps and jackets to don while resting from the journey. One of these which is new and charming consists of a bit of silk made to fit closely over the head, with ends drawn over the ears, and fastened with a clasp in strass or colored stones. For the brunette it is developed very becomingly in shades of orange silk, with a great green stone in the clasp; it may be had at $4.50. A striking boudoir jacket is made in figured silks in the brilliant colors of modern art, so much in favor to-day. These fetching affairs are sold at $12 and $15. Another negligée jacket is made in pink or geranium colored silk, with short full sleeves and fine lace ruffles. With a cap, these are priced at $18 for the set; they are made also in two-tone chiffons, in wonderful shades of pink, lavender, and blue at $19.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



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are beautiful corsets—beautiful in appearance, in style, in materials, in workmanship, in fit.

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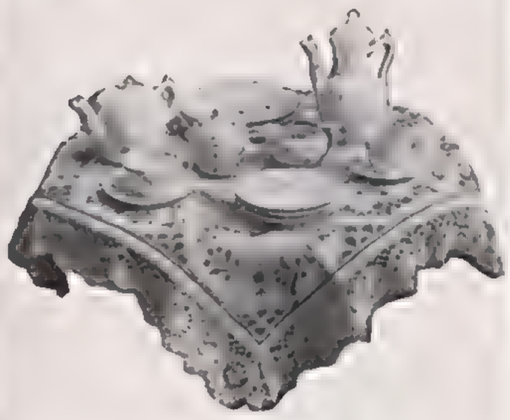
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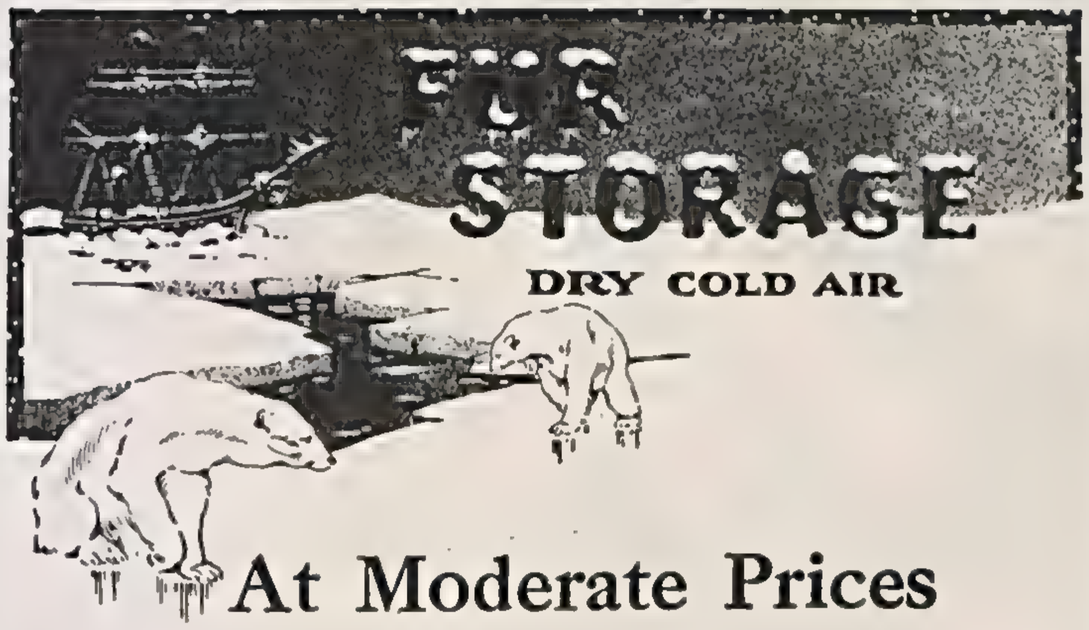
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Very Special **29.50**



Hudson Seal and Skunk
Hudson Seal and Sitka Fox

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. New York



This linen tea cosy, embroidered and decorated with Indian motifs of reticella work, is mounted on padded silk

INTRODUCING INDUSTRY TO THE INDIAN

(*Continued from page 67*)

It was Miss Carter's determined wish to introduce bobbin- or pillow-laces and Italian cut-work to her apt pupils.

Since that time, this lace-making industry has grown enormously. A number of New York society women have formed a committee, of which Mrs. Bayard Cutting is president, and which includes among its members Miss Mabel Choate, Miss Mary Parsons, Mrs. Whitelaw Reid, Mrs. William Douglas Sloane, and Mrs. Frelinghuysen, to manage the distribution and sale of the lace and to supervise classes on the reservations. Every cent of profit goes back into the enterprise—an enterprise which endeavors to keep the Indian women contented, as well as to provide them with a means of support. The linen is given them already cut and stamped, they are taught the stitches at the reservation schools, and then the work is done in their homes; the only requirements are that the pieces shall be returned in good condition and without faults. The work is well paid, and the women like to do it. It has been said that this lace-making industry has effectually contradicted one of our most time-honored platitudes, "Indians are so lazy."

The Indian girls who are educated in eastern schools and colleges find it hard to secure employment, after they are graduated. They are, after all, utterly different from the usual American or foreign girls who seek positions and, therefore, the average employer is apt to avoid them. These girls return to their homes with no occupation. To them this lace-making has been a veritable boon, and they are among the most accomplished of the weavers.

Though a great quantity of the work is constantly being made and sold, there are few of what one might call "masterpieces." Mrs. Vanderbilt owns a handsome bedspread made entirely of bobbin-lace. Eight women spent a year on this remarkable example of the art that is theirs by adoption. In New York, in the Cathedral of St. John the Divine, there is a set of twenty-five pieces of altar linen, which it took the Indian women five years to complete and which was presented by Miss Amy Townsend. At the Metropolitan Museum may be seen a lamp-shade, the lace on which was made by women of the Sioux tribe. Though rarely exquisite pieces are unusual, however, the general quality of the lace is excellent and it may well compete for favor with the far more expensive imported laces.

A WORD TO THE WISE WOMAN-IN-WAITING

(*Continued from page 65*)

"Er—charming, wasn't it?" I remarked by way of a beginning. "Did you choose any of the gowns?"

"Just those we saw," said Anne. "I didn't want to tire you."

I swallowed hard for a minute.

"Just those we saw?" I hazarded.

"Yes. There were only four. But after all," said Anne, generously, "you know, you were only twenty minutes late."

There was a brief silence. I sent up a short sincere prayer of thanks that all this hadn't occurred on the day of the blizzard, when I was tied up in the subway for three hours and a half.

"What a quaint idea that is, naming the gowns," I said, making a game effort at conversation. "Really, when I see 'The Midnight Sky' and 'A Cloudy Day' on the bill, I shall feel as if I had been buying modern paintings."

"Yes, dear," cooed Anne, "and when you see their prices, you will feel as if you had been buying Old Masters."

There was another silence.

"To-morrow," remarked Anne, apropos of nothing, "would be a good day to visit the Matisse exhibition. Will you meet me at the Plaza, say at three o'clock?"

I would, gladly, and said so.

"And if you're late," she said, musingly, "we can go buy hats. And I really need some new furs. I saw a silver fox I ought to have——"

I may remark, in passing, that I was in the Plaza next day at ten minutes past two.

A sudden thought struck me.

"Anne," I said, putting a detaining hand on her arm, "did that foolish little lace cap really cost——?" I couldn't say it. Awe robbed me of my voice. I leaned and whispered it hoarsely in her ear.

Anne turned. "Who on earth told you it cost that?" she asked.

"I overheard that pretty little woman tell you," I explained, hopefully, "but perhaps I heard wrong."

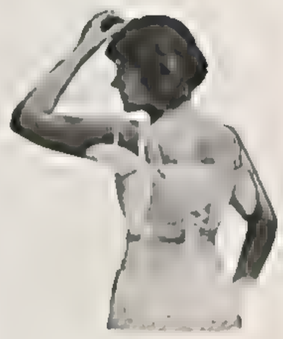
Anne giggled. "Yes, you did, dear," she said. "You heard only the last two figures."

And I staggered after her into the Ritz.

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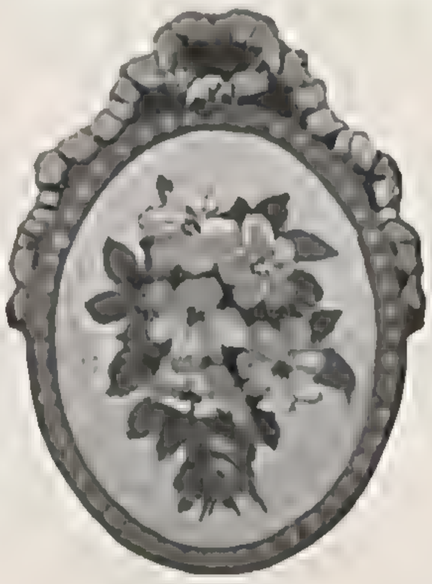
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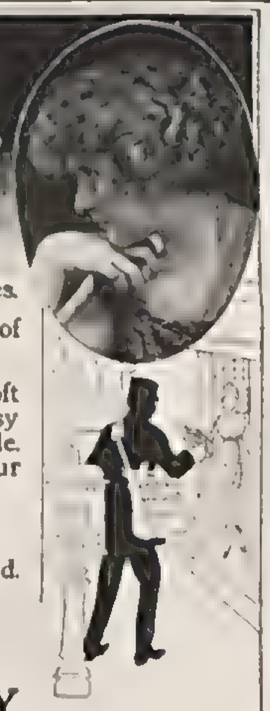
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America's Leading Furriers



The small group of pastels of the Panama-Pacific grounds, recently exhibited by M. L. Young at the Braun Galleries, lead one to look forward to the larger exhibition of her work promised for the autumn

ART

CALENDAR OF EXHIBITIONS

NEW YORK

Ehrich Galleries. Paintings suitable for country homes, during May.

Fine Arts Building. Third annual exhibition of the Allied Artists of America, from May 3 to 25.

George Gray Barnard Cloisters. Exhibition of French Gothic sculpture, from 10 a.m. to 5 p.m. (including Sundays) for an indefinite period. Admission fee of one dollar for the benefit of the families of French sculptors.

Kennedy Galleries. Exhibition of early prints of aerial and velocipede subjects.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Modern Gallery. Paintings by Cézanne, Van Gogh, and other modernists, for an indefinite period.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

New York Public Library. Print gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and engravings. Stuart Gallery: Alexander W. Drake Memorial exhibition of wood engravings, for an indefinite period. Exhibition of Shakespeariana, until May 31.

Regnard Galleries. Opening exhibition of Dutch and Flemish paintings, for an indefinite period.

PHILADELPHIA

University of Pennsylvania Museum. Exhibition of oriental art, including four hundred pieces from the Morgan collection of Chinese porcelains, loaned by Duveen, for an indefinite period.

PITTSBURGH

Carnegie Institute. Exhibition of French paintings from the Luxembourg Museum and from the French, Belgian, Italian, and Swedish collections at the Panama-Pacific Exposition, during May.

ART NOTES

THAT breath of spring which is usually the knell of the art season has not as yet produced definite effect upon the art exhibitions. The last academy exhibition is over, it is true, and even the showing of the Allied Artists is drawing to a close, but summer inertia has not yet descended upon the private galleries, though its coming is foreshadowed by the opening at the Ehrich Galleries of the annual exhibition of paintings suited to the summer home.

Reminiscences of the Panama-Pacific Exposition still appear on all sides. At the Braun Galleries, their latest appearance was in the form of a small group of vigorous pastels by M. L. Young. Fresh color and brilliant light mark these pastels, and they lead one to look forward with pleasure to the larger exhibition of her work which Miss Young is planning to hold in New York in the autumn.

At the Knoedler Galleries, from April 24 to May 6, Percival Rosseau placed on view sixteen of his able paintings of bird-dogs and shooting scenes. Like Benson's drawings of game birds, Rosseau's paintings of hunting dogs stand in a class by themselves. Portrayals of sporting life which win the praise of both sportsman and artist are rare, and it is this combination of a sympathetic and realistic portrayal of nature with a keen understanding of the canons of art which distinguishes the work of these two artists. Rosseau paints his dogs freely and with excellent action against a landscape background which is well realized and pleasing, but which is skilfully kept as a background and not permitted to compete for attention with the dogs which are the main theme of each canvas.

The vigor of modern Spanish art was emphasized at the Arlington Galleries during April in an exhibition of forty-two paintings by Ernesto Valls of Valencia. Like Sorolla, Valls is a colorist and an enthusiast for outdoor light, especially the brilliant light of the seashore, and the majority of the canvases in this exhibition portrayed scenes along the beach. "Summer on the Beach," played interesting variations on the theme of light on brilliant sand, foam-crested waves, and curving sails, and "A Symphony in Blue" brought the shimmering glaze of pottery into the bright sunshine of the beach, where a child sat playing with dishes.

(*Continued on page 136*)

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Exposure to the wind and hot sun while motoring or walking and to the cold, strong sea air at the beach causes the skin to become tender. The *Valaze Sun and Windproof Balm* guards the skin against chapping and discoloration due to trying winds or sun. Unequalled as an anti-wrinkle preparation, also excellent as a foundation for powder. Price $1.50 and $3.00.

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When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. I have found among all the preparations that I have been able to recommend the *Roman Jelly* (price $1.50 and $3.00) and the *Georgine Lactee* (price $2.50 and $5.00) the best suited for this condition. Used in time it will prevent such a condition as this.

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A copy of Mme. Rubinstein's book, Comment se fait la Beaute, which has been rendered in English under the title of "Beauty in the Making" sent on receipt of 2 cents postage.

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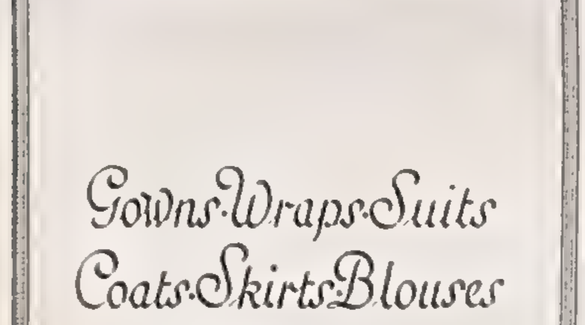
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WASHINGTON • CINCINNATI





The group of trees known as the "Tenafly Oaks" held great charm for Inness and he devoted many canvases to them. "Tenafly Oaks in Autumn" was recently exhibited at the Macbeth Gallery

ART

(*Continued from page 134*)

The Ehrich Galleries, which deal in Old Masters entirely, have on view during May their usual spring exhibition of minor works such as might serve to decorate a country home. Wouvermans and Van Goyen are among the landscape painters represented here, and there are creditable portraits by Allan Ramsay and Sir Godfrey Kneller.

In the recent exhibition of American art, past and present, held at the Macbeth Gallery, the group of four landscapes by George Inness deserved especial mention. There was a rarely beautiful painting of "Tenafly Oaks in Autumn." This group of trees held great charm for Inness and he devoted to it many canvases, one of the finest of which is in the Metropolitan Museum. A small and exquisitely delicate canvas was the "Springtime in New Jersey."

It seems that New York is at last to have a real artists' quarter. During the past few years, there has been an increasing tendency among artists to live in the neighborhood of Washington Square, but it is only within recent years that anything like a true artists' quarter has grown up there.

The first important step in this direction was the proposal to rehabilitate Washington Mews by reconstruction into studio apartments. A yet more important step has now been taken, and plans are under way for the building of a fourteen-story apartment house on Washington Square South, at the corner of Thompson Street. This is to be a cooperative apartment, put up by a syndicate of artists, and it will be known as the "Washington Square Studios." The main floor will be given up to club rooms, in which meetings and exhibitions will be held, and to a large restaurant. The architect of the building is Charles W. Buckman, who designed the Gainsborough Studios, on Central Park South.

It is said that Mrs. Payne Whitney is also interested in the development of the Washington Square artists' colony and is planning to build there studios and apartments which shall be within the means of young artists and students.

A CANINE ARISTOCRAT

(*Continued from page 66*)

Perhaps, he is a trifle too game for the purpose, for the ideal terrier on entering a badger's earth, will not get to close quarters with his formidable antagonist, but will bark at him and prevent him from digging himself further in while the human beings who seek to compass his capture are excavating from the outside. These sporting proclivities of the Sealyham make him a terror to cats, poultry, and anything else that runs.

American dog-lovers who are watching the growth of new breeds as they are brought forward and developed in England, may well ask themselves whether the psychological moment has arrived for "getting in." But the present prospect indicates that Sealyhams are going to be popular for some time to come. When breeders, some six or seven years ago, began to form kennels, it was far from easy to find really typical dogs; in fact, one may say that there was no fixed family likeness beyond that conferred by short legs, wiry coats, and a sort of suggestion of a wire-haired fox-terrier with truncated limbs. Now all that is changed and many of the really good dogs seen on the show bench are cast somewhat in the same mould.

The similarities to the fox-terrier type must not be pushed too far. The Sealyham head should be much stouter, and more powerful; a fox-terrier head is just what is not wanted. "Champion Gessima," now in the United States, is as good as anything England has to produce, if she has kept her form. This little lady was bred by Mary, Duchess of Hamilton and Brandon, who has owned Sealyhams for upwards of thirty years.

There are a number of society women in England who have Sealyham kennels fully equal to any owned by men. Prominent among them is Lady Savory, who has brought out several particularly good terriers of her own breeding. Miss Annand, daughter of the late Colonel Annand, is another amateur who has nothing to fear from professional breeders. Her dogs may be distinguished easily from the fact that they bear the names of familiar condiments ("Ketchup," "Tarragon," "Caper") and the prefix "Farncombe."

Lord Kensington, as befits a kinsman of the late Captain Edwardes, from whose country seat the dogs take their name, also has a strong kennel. Until recently Captain Edwardes had the credit of producing the Sealyham by an admixture of blood taken from several varieties of terriers, but attempts are being made to deprive him of the honor, for some authorities aver that nondescript terriers resembling his were in existence when the gallant captain went to Wales.

Mme Irene

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$2.00.

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This charming boardwalk skirt is very chic and decidedly popular.

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It is made of the new awning striped material and exquisitely tailored and perfect fitting. Smart tailored pocket. Closed on side with pearl buttons. Girdle to match.

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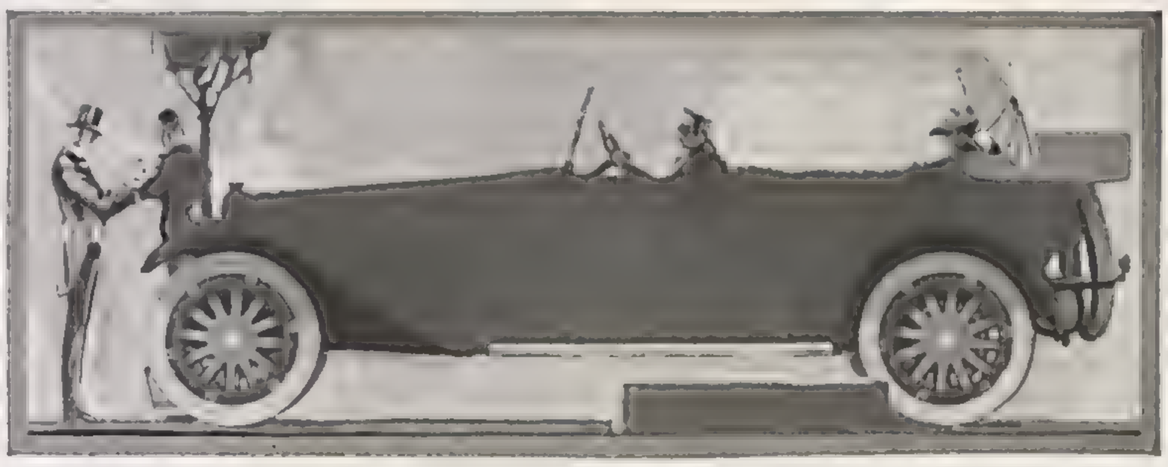
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Mitchell

MID-YEAR SIX

$1325 F. O. B. Racine



257 New Cars in One

The April 15 Mitchell is an after-show design. It is from four to eight months later than other current models.

It embodies in one car—in lines and equipment—all the best new ideas found in 257 show models. Plus many new touches from Mitchell designers.

This body design was voted the handsomest ever put on a touring car.

All the new beauties and luxuries, comforts and conveniences are in it. Not an up-to-date detail is missing. Here alone will you find all the new cars in one.

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Wheelbase 127 inches, which means unusual room. A 22-coat finish. 10-inch springs in cushions—curled hair filling—French-finished genuine leather.

A light in the tonneau—locked compartment for valuables.

The easiest riding car in the world—the only car with Bate cantilever springs. It rides over ruts as a boat rides waves. You have never dreamed that a car could offer such comfort on rough roads.

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Six cylinder high-speed motor of enormous power—127-inch wheelbase. Anti-skid tires on rear. Complete modern equipment, including motor-driven tire pump.

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Other colors to match coat.
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OF "SILVERBLOOM" MATERIAL (fast color). Full Belted Model. Colors: Black and White, Navy and White, Green and White, Lavender and White.
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Black and White | *Green and White*
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All sizes—16 to 44



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My long experience and great success has positively convinced me that every skin requires an astringent tonic and a nourishing cream. Woman has always been searching for the Fountain of Youth, when, like the "Blue Bird", it is at home, and simply means ten minutes' care night and morning.

To have a wholesome skin is to keep it exquisitely clean. Many times the skin is not thoroughly cleansed and this is the real cause of blackheads and an impure complexion. For this there is nothing so important as a good Cleansing Cream. It must be light and very oily to properly remove all impurities and prevent the pores from becoming clogged. The *Venetian Cleansing Cream* ($2.00) is perfectly adapted to overcome this clogged condition of the skin.

Then if you are affected with coarse pores, one application of the *Pore Cream* ($1.00) will quickly refine the skin.

It is equally important to promote and stimulate the circulation and clear and firm the skin. This is easily accomplished by patting the skin well with *Venetian Ardena Skin Tonic* ($3.00). Learn not to over-massage the face which gives a lifeless looking skin. A wholesome, healthy skin, if wrongly treated can become gradually shrivelled, old and haggard.

The very best treatment for the face and throat is to firm the lines and muscles by a peculiar patting in of the *Venetian Special Herb Astringent* ($3.00). This particularly potent astringent firms as if by magic. Be taught to administer this treatment yourself. It is well worth learning how.

Do not produce an artificial, unnatural look by doing too much to your skin. Just a few minutes each day is all that is required. And it is well to protect and soften the skin by using the *Venetian Amoretta Cream* ($2.00) before applying the new *Venetian Powder D'ILLUSION* ($2.50), a fascinating shade for sunburned faces.



$10 For Traveling

Complete Set, including 8 preparations and eyebrow pencil and brush.

1. Venetian Ardena Skin Tonic
2. " Lille Lotion
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4. " Velva Cream
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6. " Crystaline Eye Drops
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8. " Cream Amoretta

Also Eyebrow Pencil and Brush

GET READY FOR THE SUMMER

Prepare your skin for the summer months by taking a course of the *Venetian Muscle Firming Treatment* at my Salon D'Oro. It will then be easy to keep it in perfect condition yourself by the methods which I have explained above.

The great lesson to learn about beauty charms is that no one method of treatment acts the same with all persons. It is because of this that I advise you to consult me before deciding which method to pursue.

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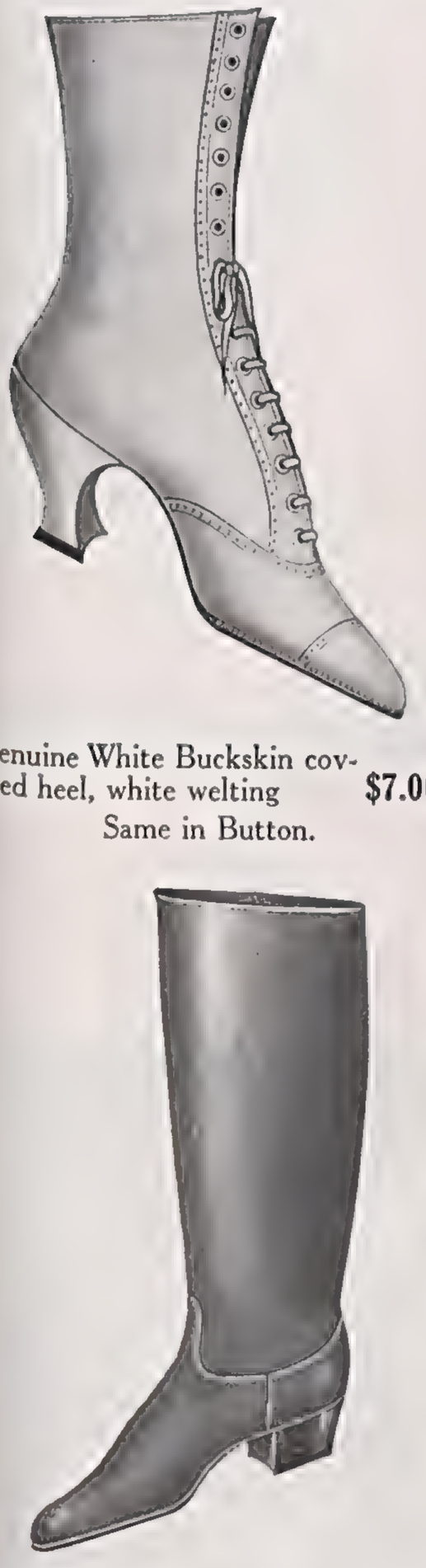
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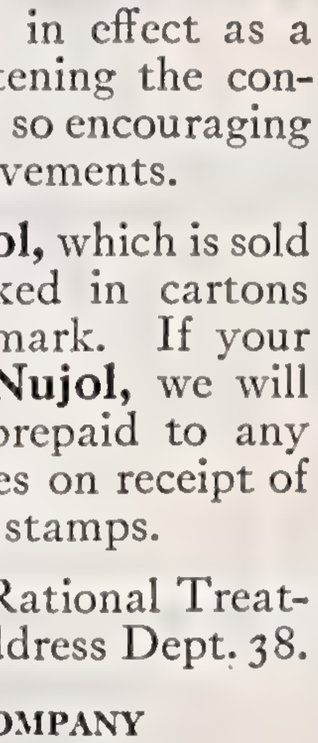
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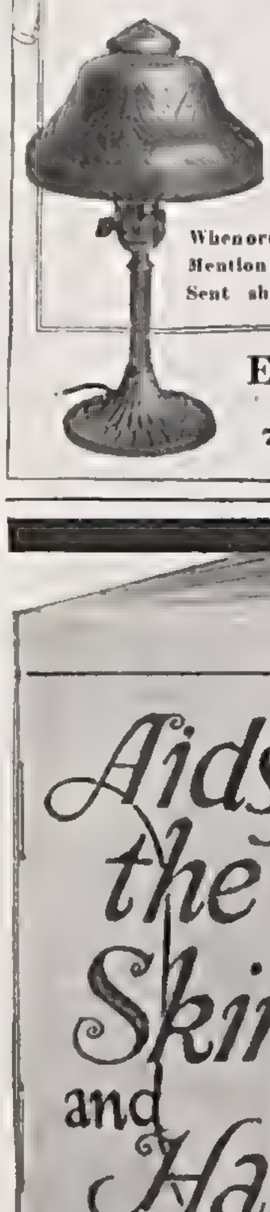
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This lamp is 15 inches in height, has 6 feet of silk cord. Shade is 7 inches in diameter.

When ordering, ask for No. 1291½. Mention which shade is desired. Sent shipping charges collect.

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On a motoring trip, after shopping or exposure to wind, **Eau Merveilleuse** is a most excellent tonic for the skin. It clears and whitens the complexion, is delightfully refreshing and produces a feeling of cleanliness not found in creams, toilet waters, or soaps.

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Women's Silk, 75c, $1.00 and $1.50; Men's Silk, 50c a pair

Ask for HOSE OF LUXITE *by name.* We ship direct, if your dealer fails to supply you. Other grades for men, women and children 25c per pair and up. Write today for descriptive booklet.

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ALWAYS FRESH
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will remove stains, scum, road-oil, tar, grease, mud freckles, and surface scratches which you thought were permanent.

JOHNSON'S PREPARED WAX

is the proper polish to use on your car. It preserves the varnish and protects it from the weather, adding years to its life. It covers up mars and scratches—prevents checking and cracking—and "sheds water like a duck's back".

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Mud and dust do not stick to Johnson's Prepared Wax. After a dirty, dusty trip just wipe off your car—it isn't necessary to wash it. Many people even wax the **under side** of their fenders because the mud comes off so easily.

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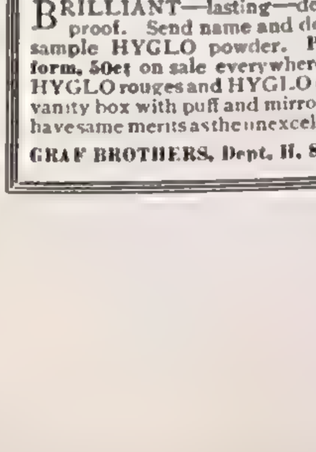
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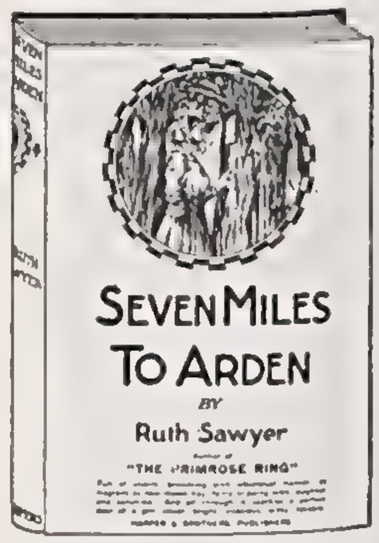
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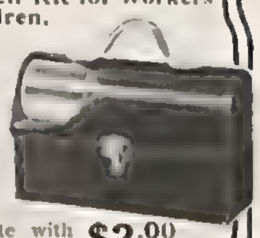
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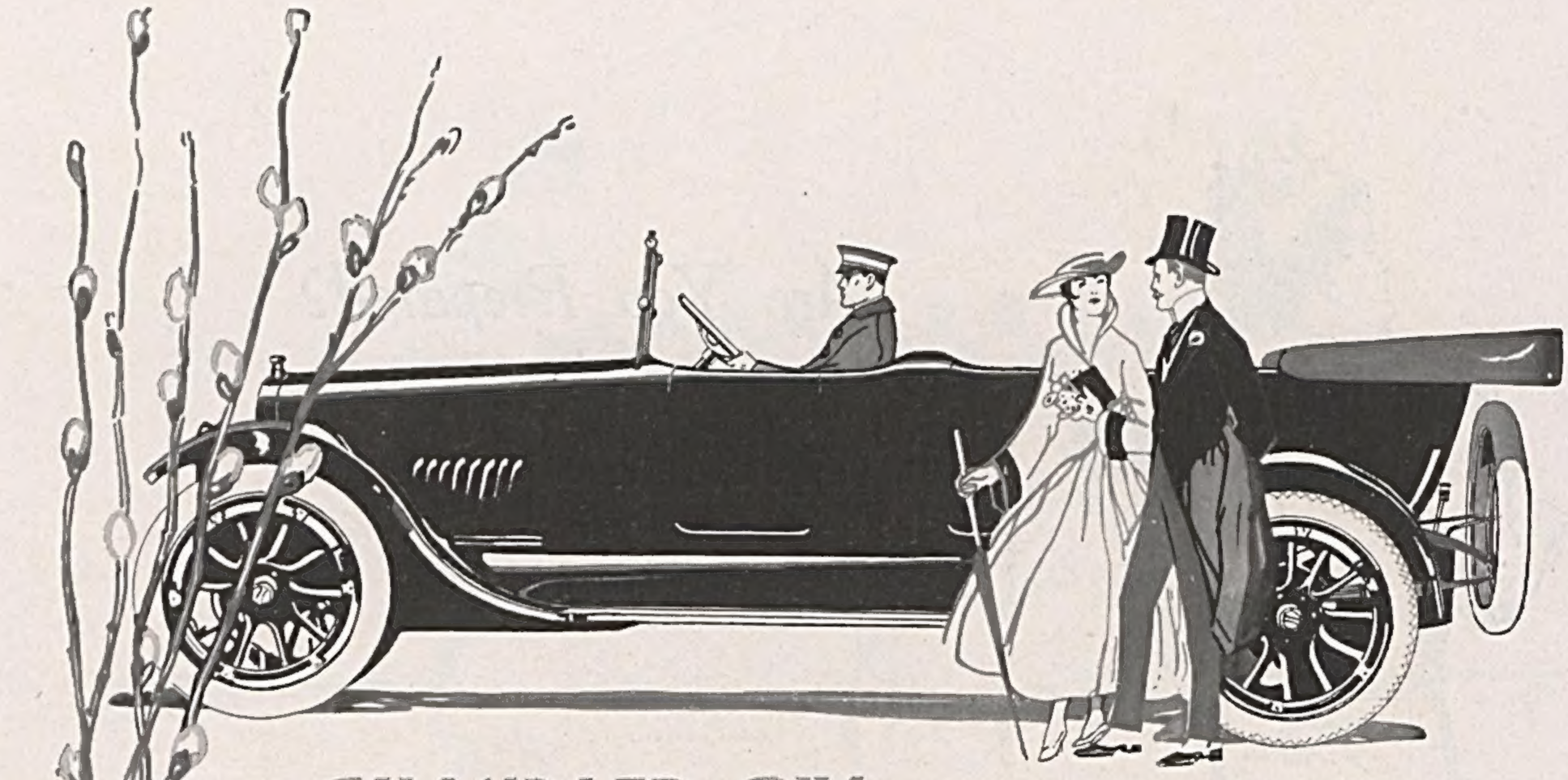
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